112467

TAENZE

des 15. bis 17. Jahrhunderts.

Aus den Quellen gezogen und veröffentlicht

von

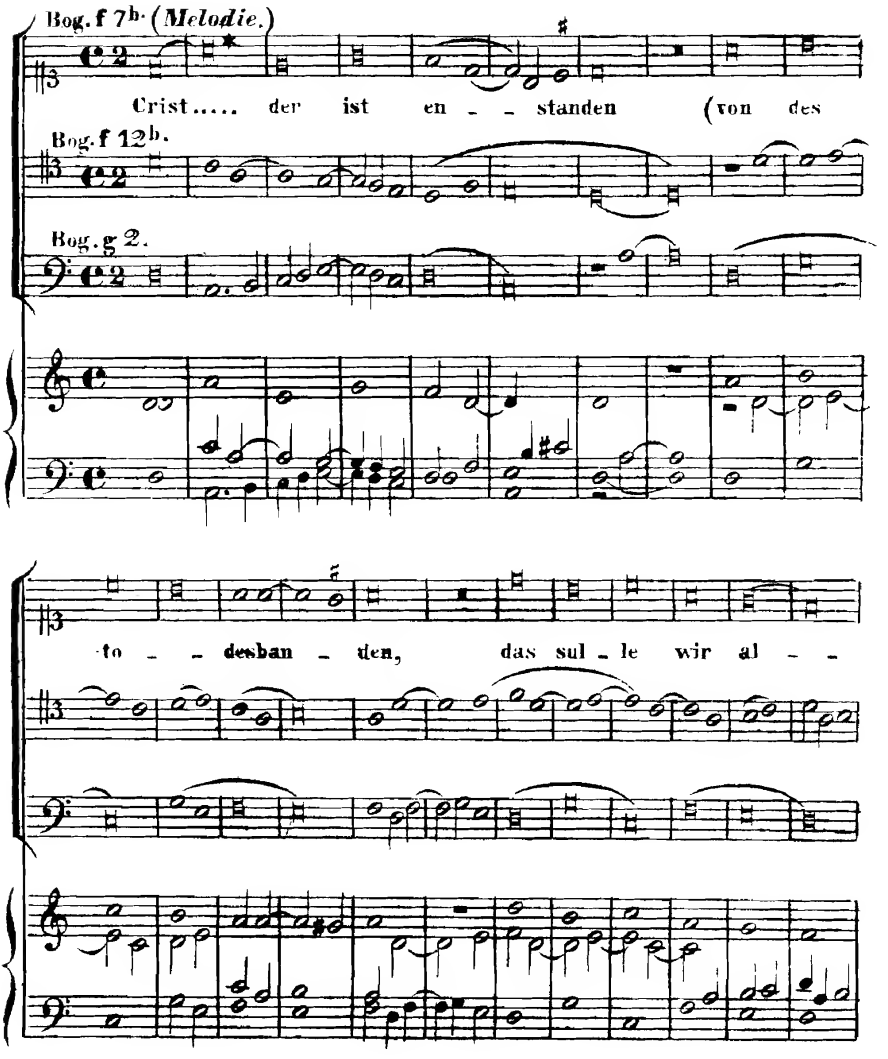
Rob. Eitner.

...USED
SHELF

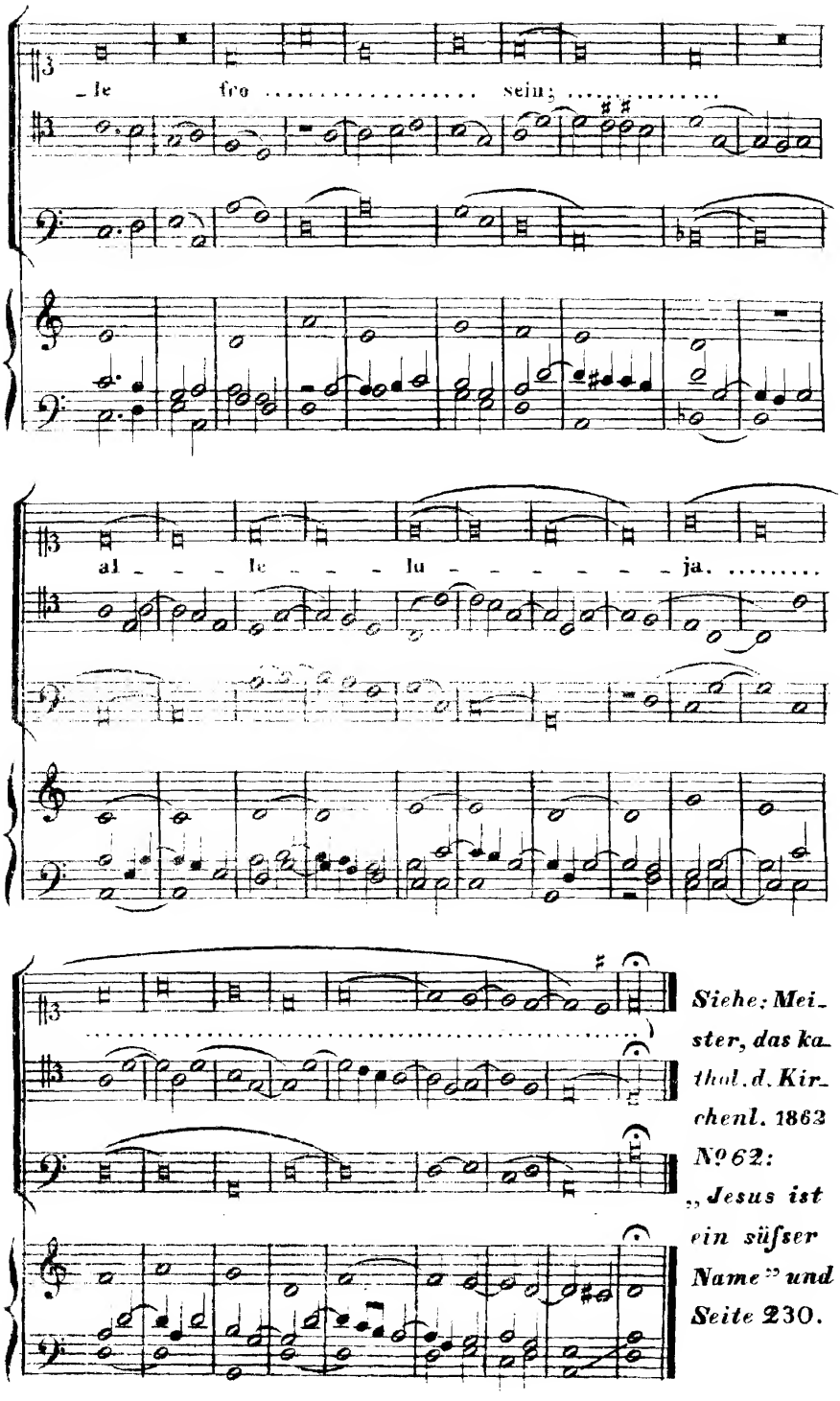
Beilage zu den
Monatsheften für Musikgeschichte
Jahrgang VII. 1875.

Manusc.mus.Z, 8037. 3 Stb. in quer 4° (XV. Jahrh.)
Kgl. Bibliothek in Berlin.

I.

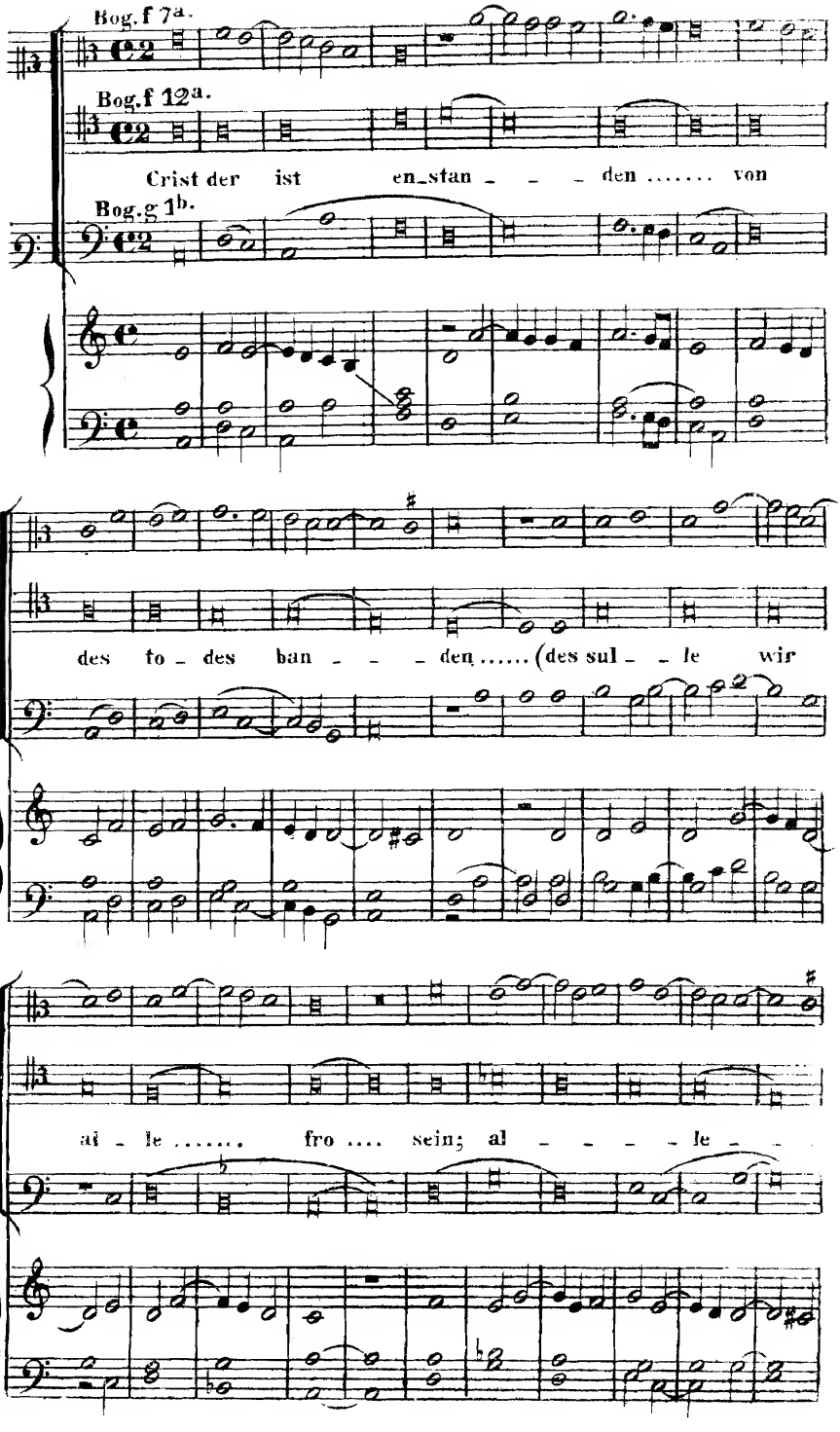


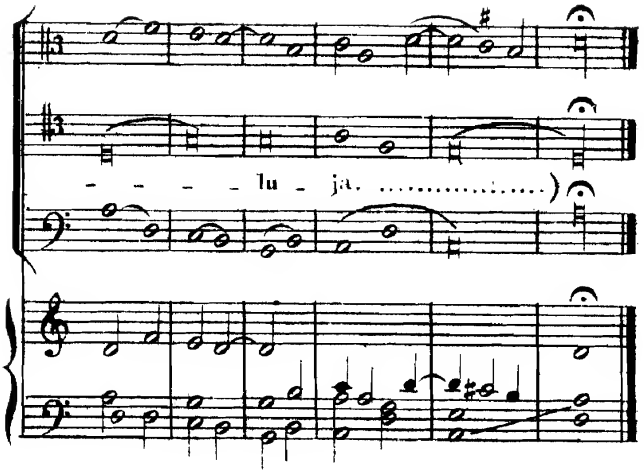
* *Zwei oder mehrere verschiedene Noten mit einem Bogen verbunden, deuten die Notirung durch eine Ligatur an.*



Siehe: Meister, das kathol. d. Kirchenl. 1862 № 62: „Jesus ist ein süfser Name" und Seite 230.

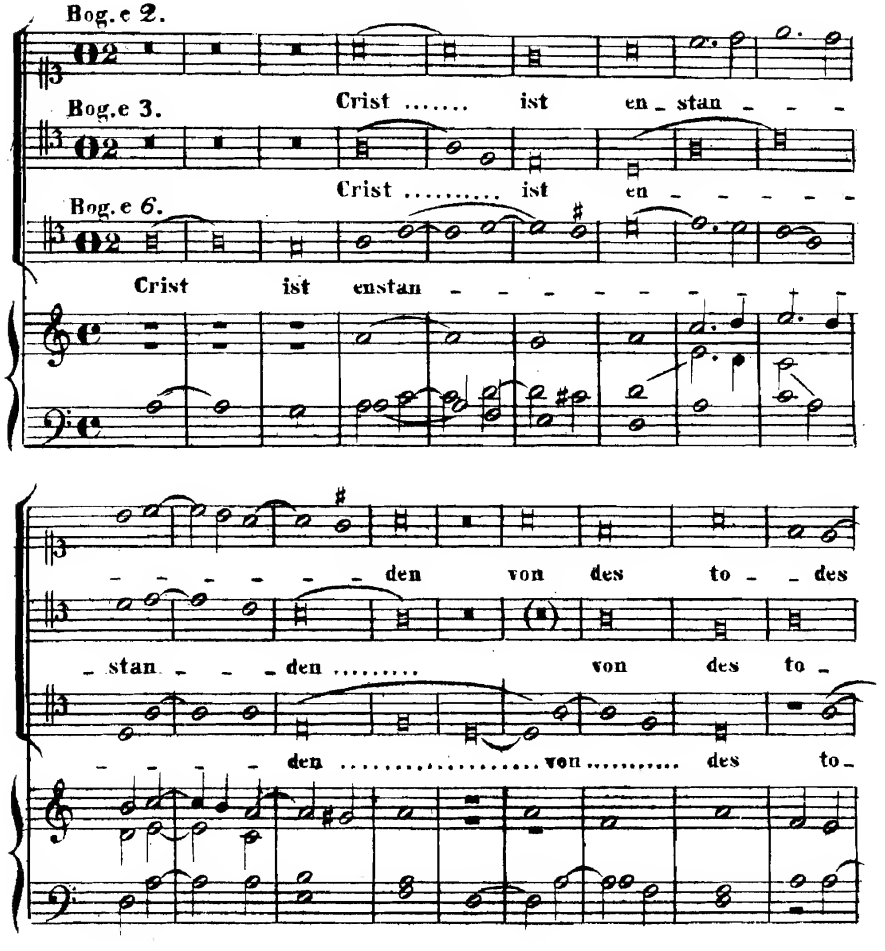
II.

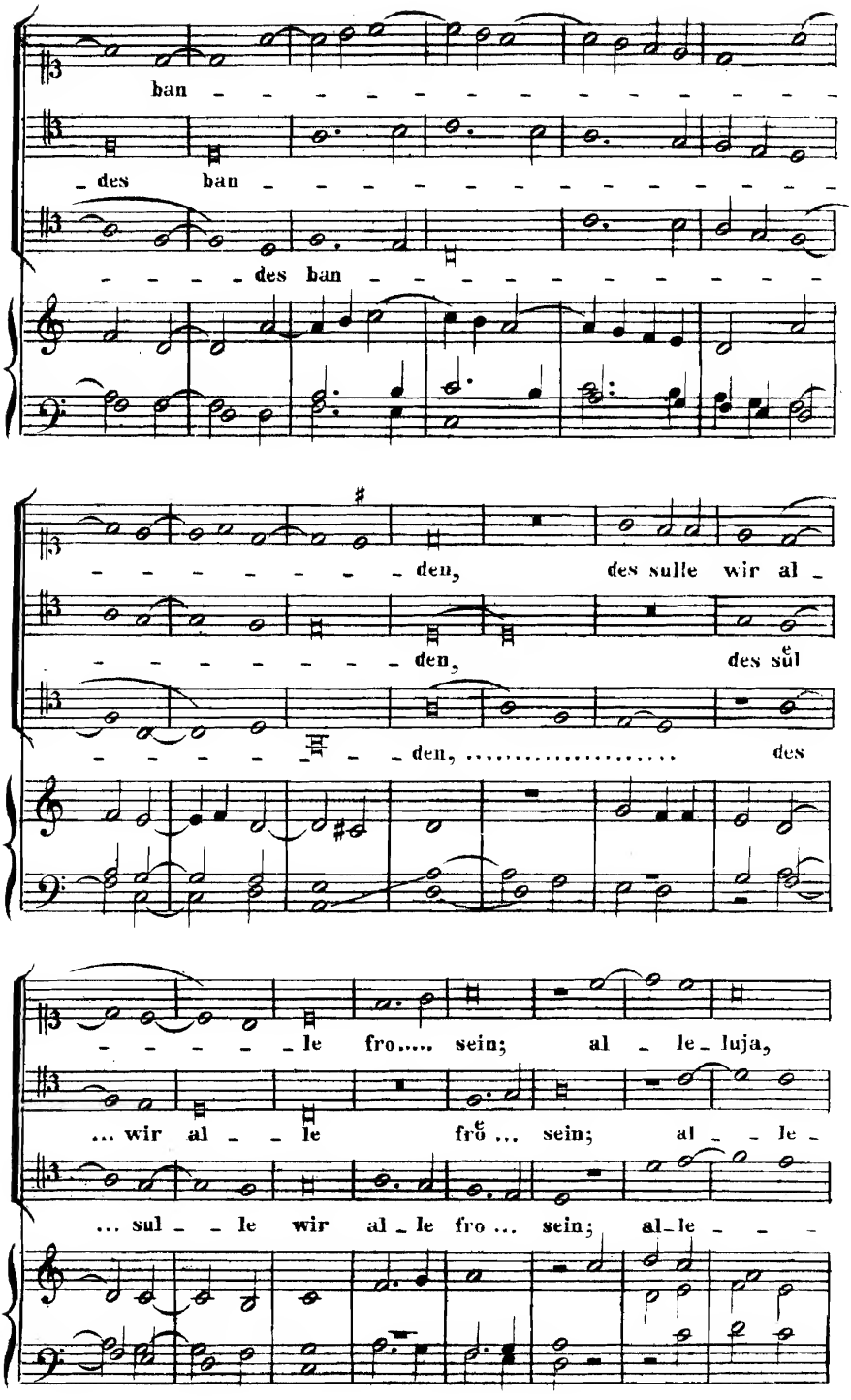

Bog. f 7a.
Bog. f 12a.
Crist der ist en_stan _ _ _ den ..... von
Bog. g 1b.
des to _ des ban _ _ _ den ..... (des sul _ _ le wir
al _ le ..... fro .... sein; al _ _ _ _ le _ _

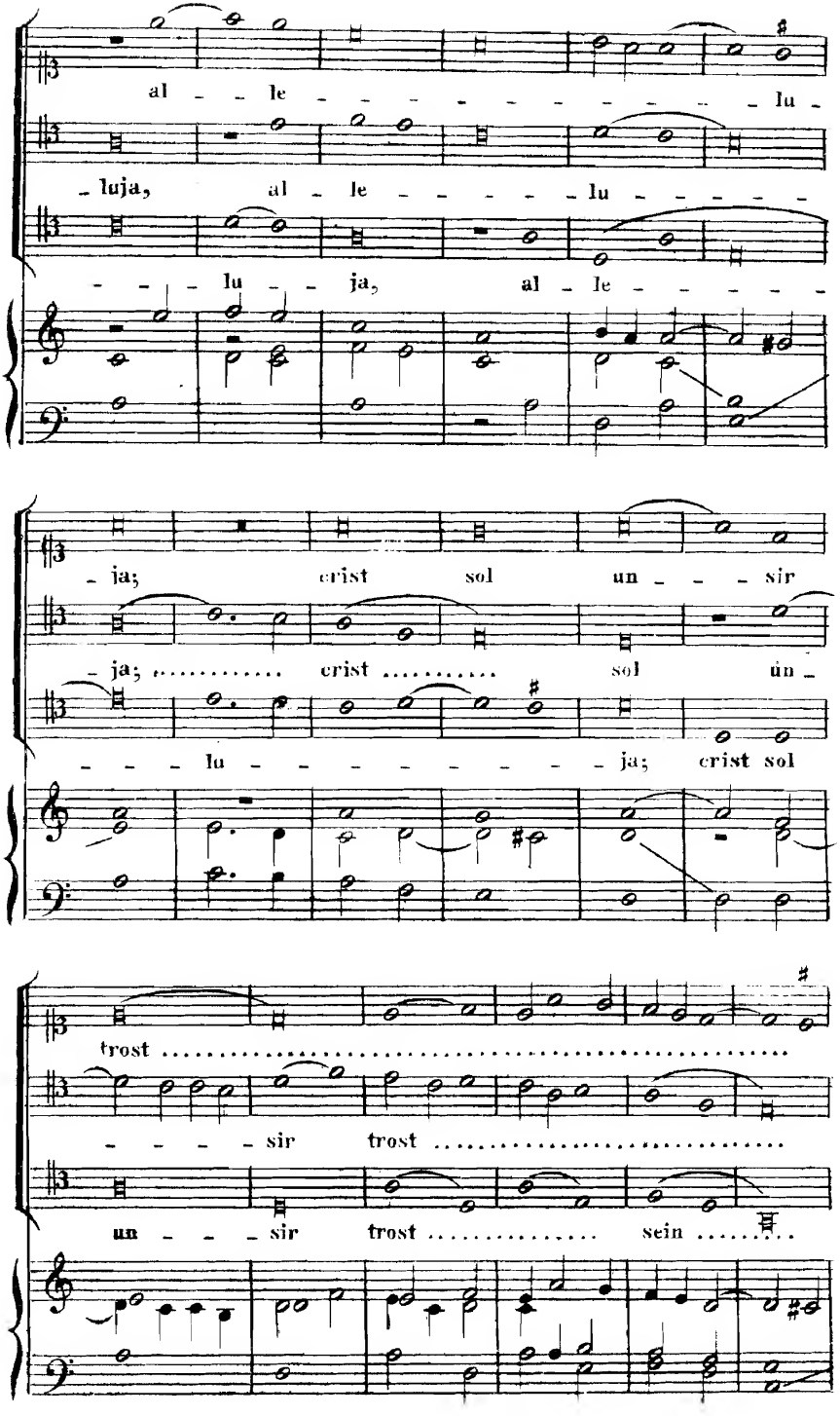


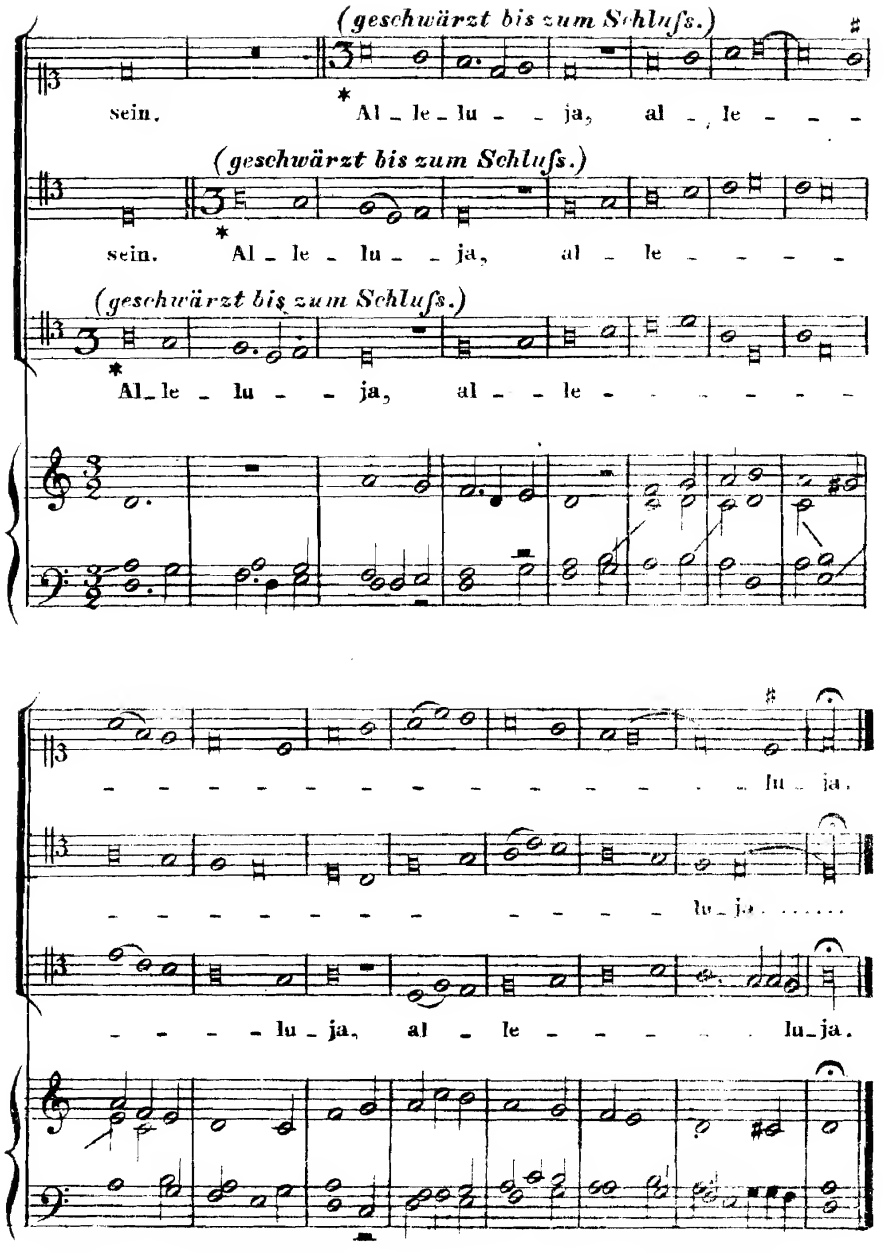
Melodie im Tenor, unbekannt.

III.




ban
des ban
des ban
den,
des sulle wir al -
den,
des sul
den, ...
des
le fro..... sein;
al - le - luja,
... wir al - le
frō ... sein;
al - le -
... sul - le wir al - le fro ... sein;
al - le

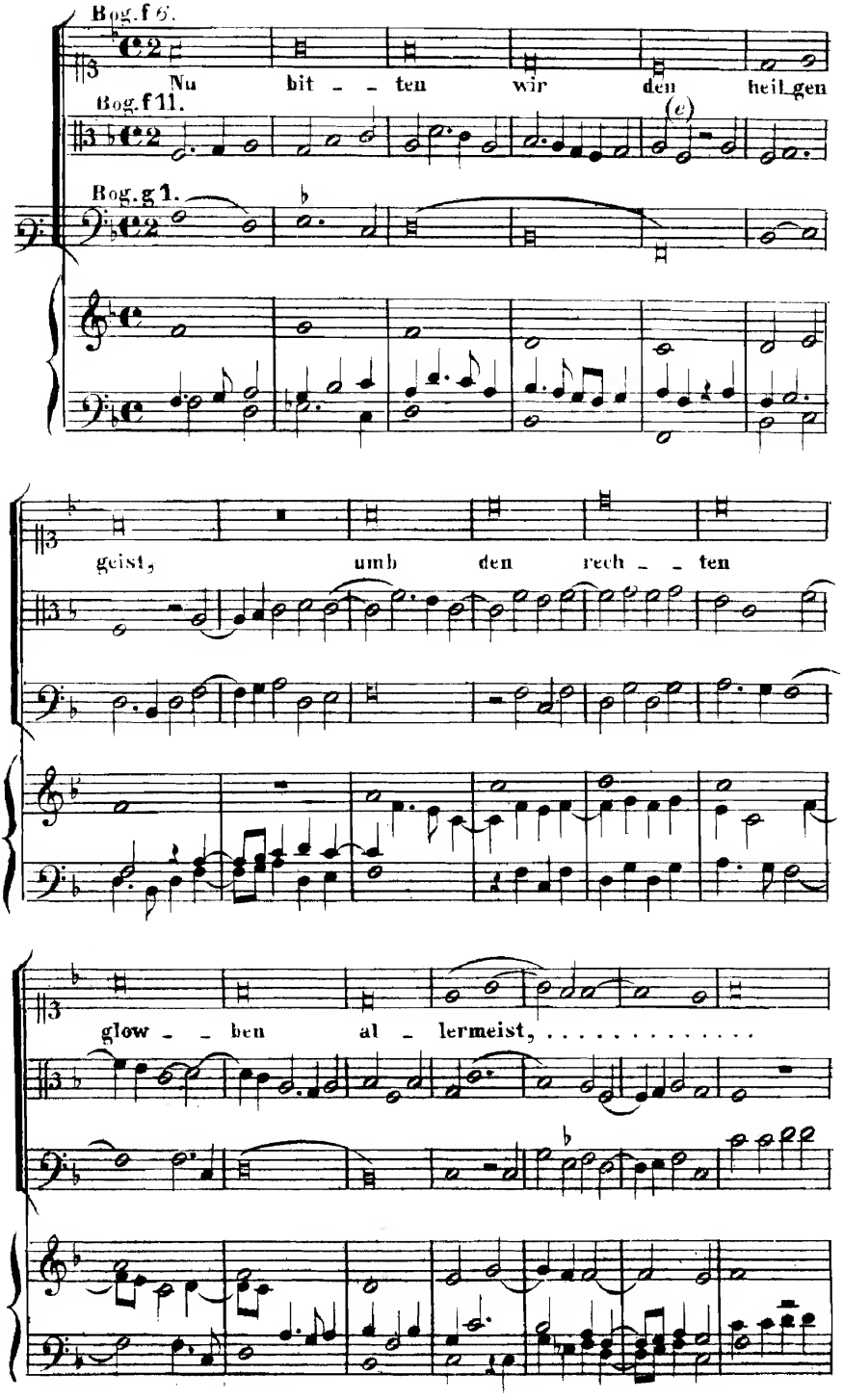

al le lu
luja, al le lu
lu ja, al le
ja; crist sol un sir
ja; crist sol un
lu ja; crist sol
trost
sir trost
un sir trost sein

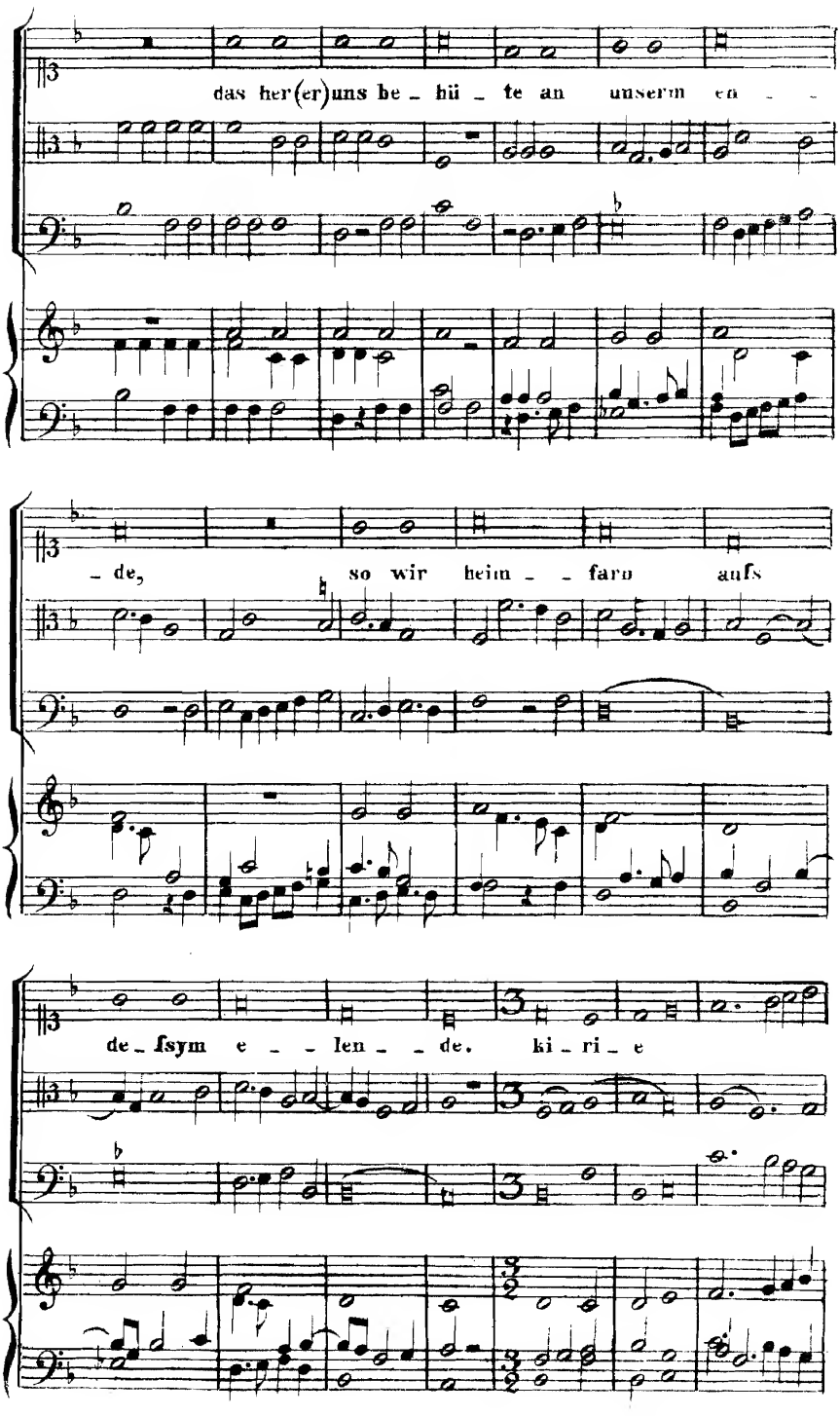


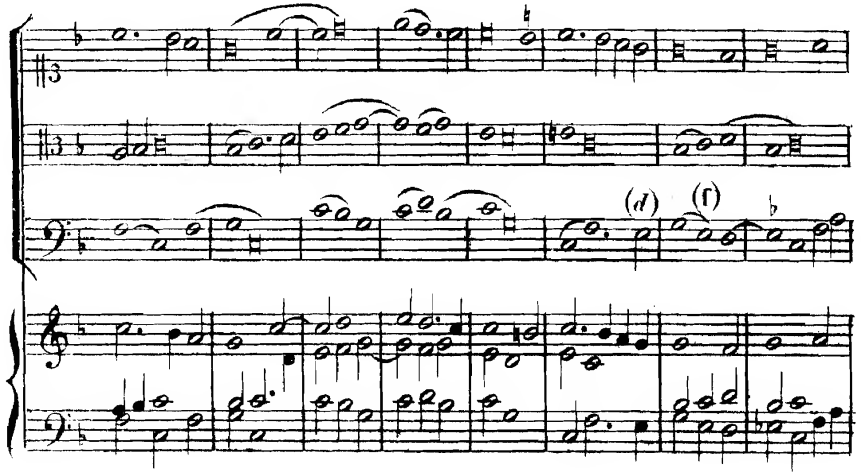
* *Die Handschrift giebt nur einmal das Wort „Alleluja."*

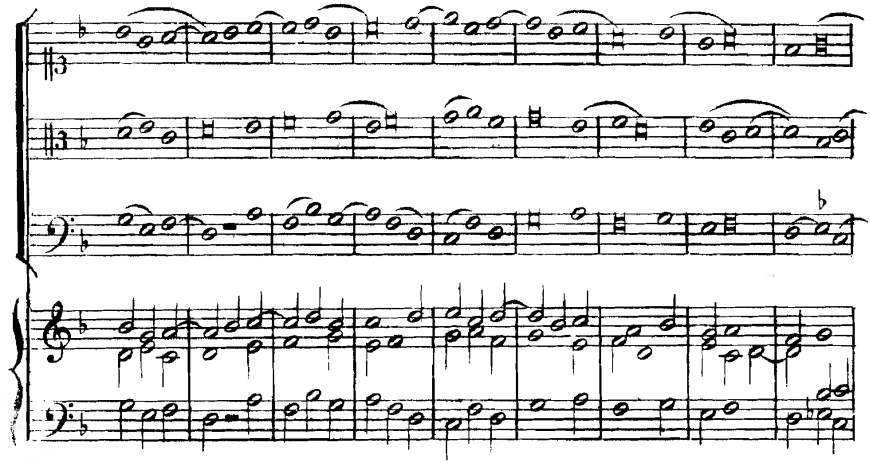
Anmerkung. Die Oberstimme giebt jedenfalls die Melodie. Die ersten 5 Noten sind übereinstimmend mit Tucher **№ 159** *und* ~~148~~. *(Ebenso Peter Schoeffer 1513. Finck 1536.)*

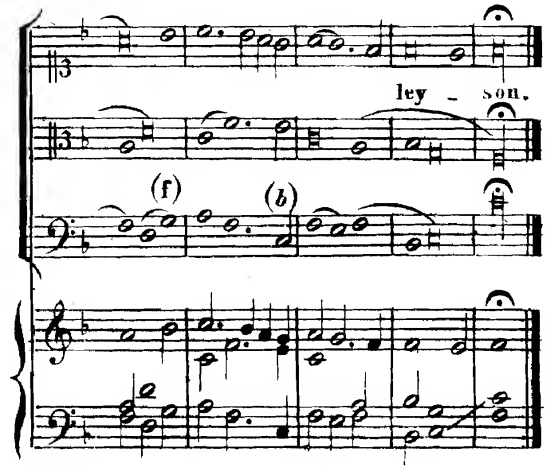
IV.


Bog. f 6.
Nu bit - - ten wir den heil gen
Bog. f 11.
Bog. g 1.
geist, umb den rech - - ten
glow - - ben al - lermeist, ...


das her(er)uns be _ hü _ te an unserm en _ _
_ de, so wir heim _ _ fare aufs
de _ fsym e _ _ len _ _ de. ki _ ri _ e







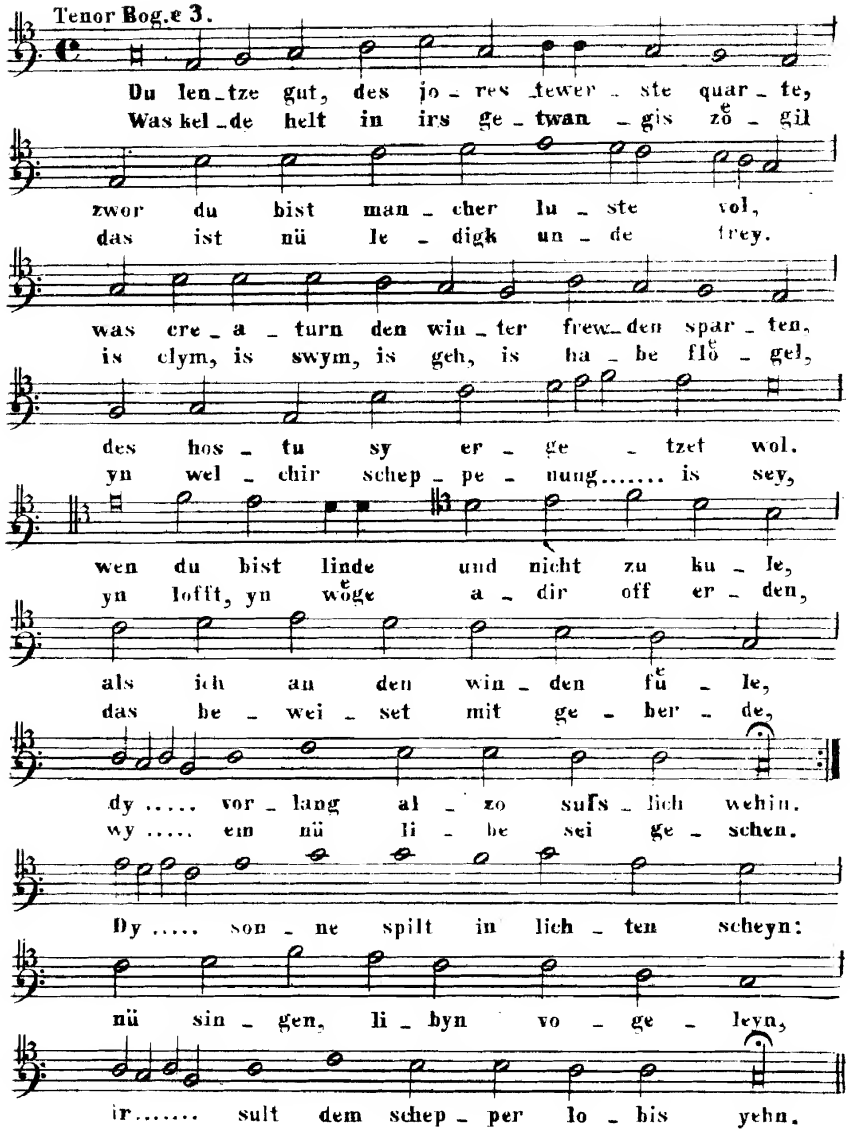
Anmerkungen.

Die Vorzeichnung eines ♭ *habe ich hinzugefügt und die im Satze vorkommenden* ♭ *gestrichen.*

Die Melodie liegt in der Oberstimme, gleich Meister N° 247 (Vehe 1537).

Das Kyrieleyson ist frei erfunden.

Der lentz.



Folgen noch 4 Strophen. Jn Hoffmann v. Fall. Geschichte des d. Kirchenliedes. 2. Aufl. № 13 und in Ph. Wackernagel's d. Kirchenl. 1841 № 120 ist das Gedicht vollständig abgedruckt.

Die vorliegende Lesart weicht in der Orthographie und auch an einzelnen Stellen des Textes vielfach ab, gehört aber einer späteren Zeit an, als diejenige Quelle aus der Hoffmann v. Fall. geschöpft hat.

VI.

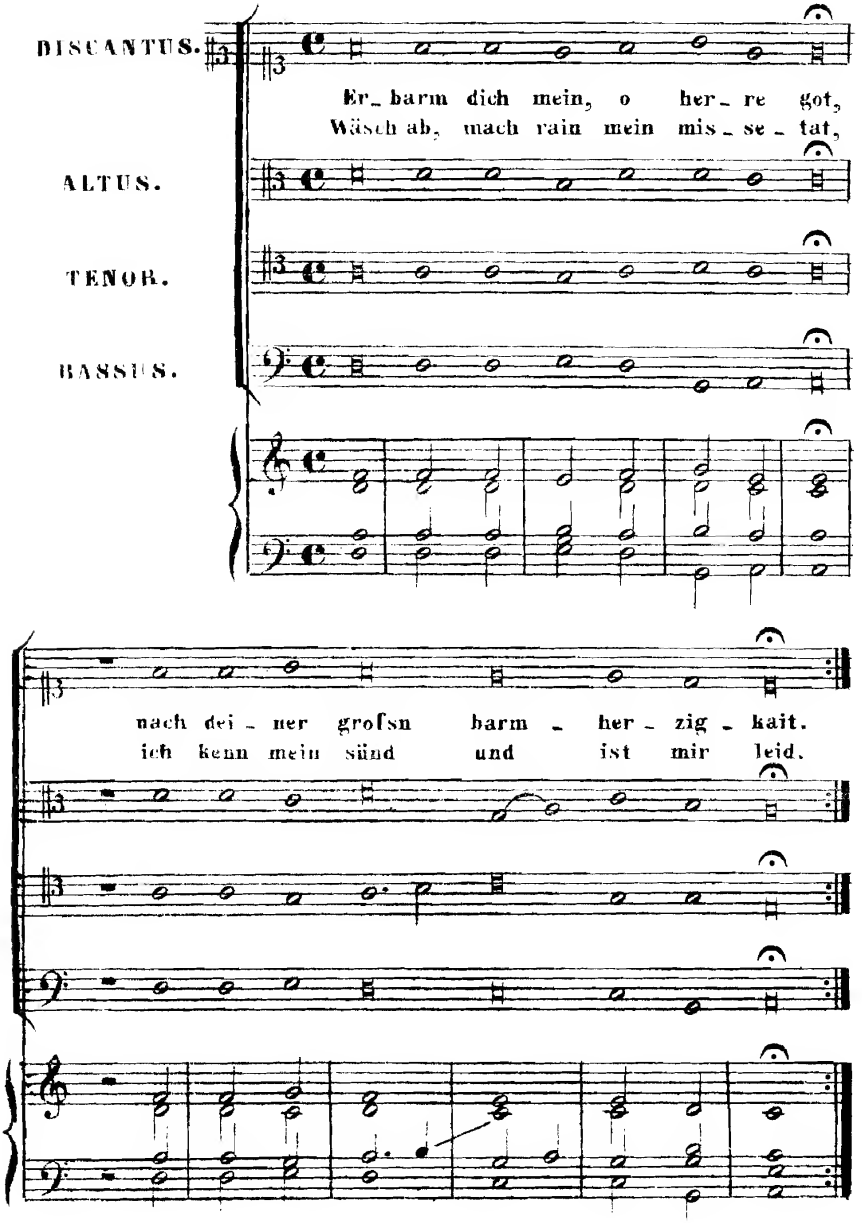
Psalmus Miserere mei deus.

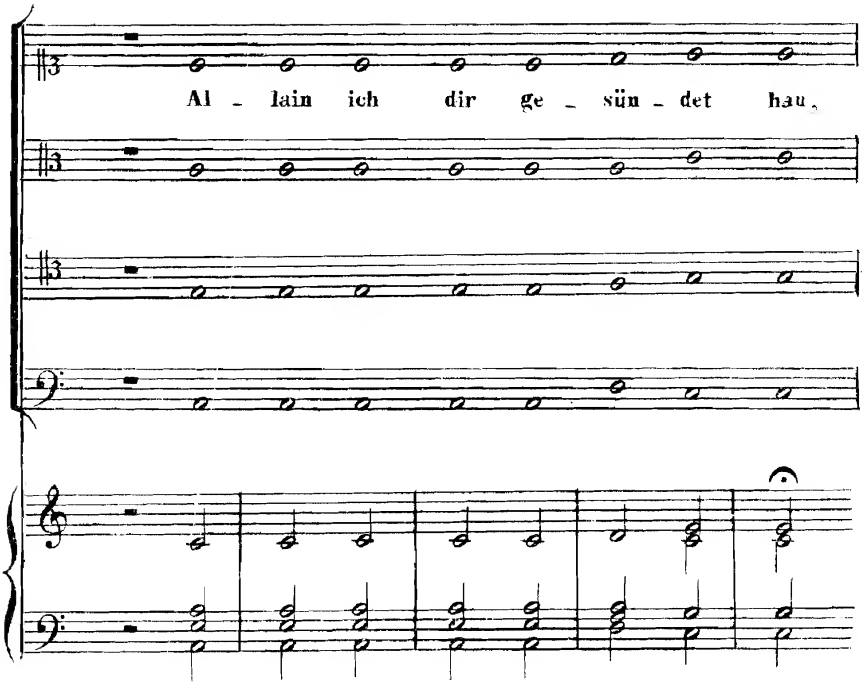
Fliegendes Blatt. Kgl. Bibl. Berlin. Yd, 7802 fol. 32.

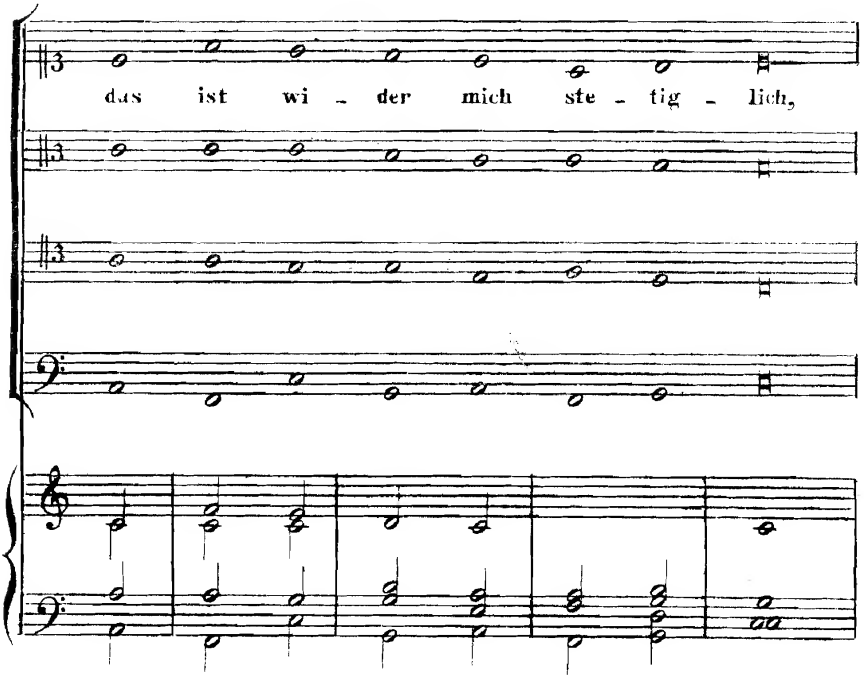
am Ende:

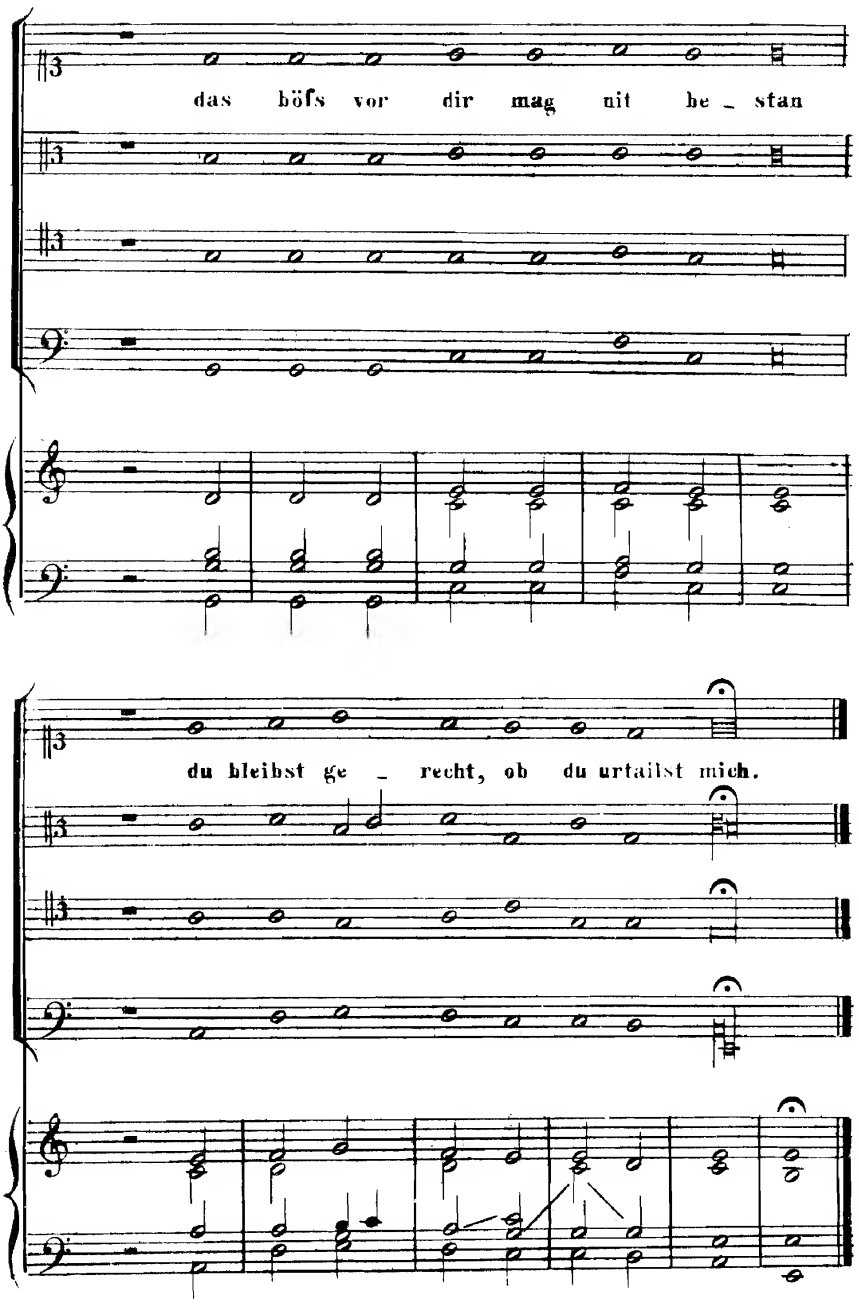
Wittenberg freytag nach Epiphanie im 1524 Jar:

Erhart Hegenwalt.




Al - lain ich dir ge - sün - det hau,


das ist wi - der mich ste - tig - lich,



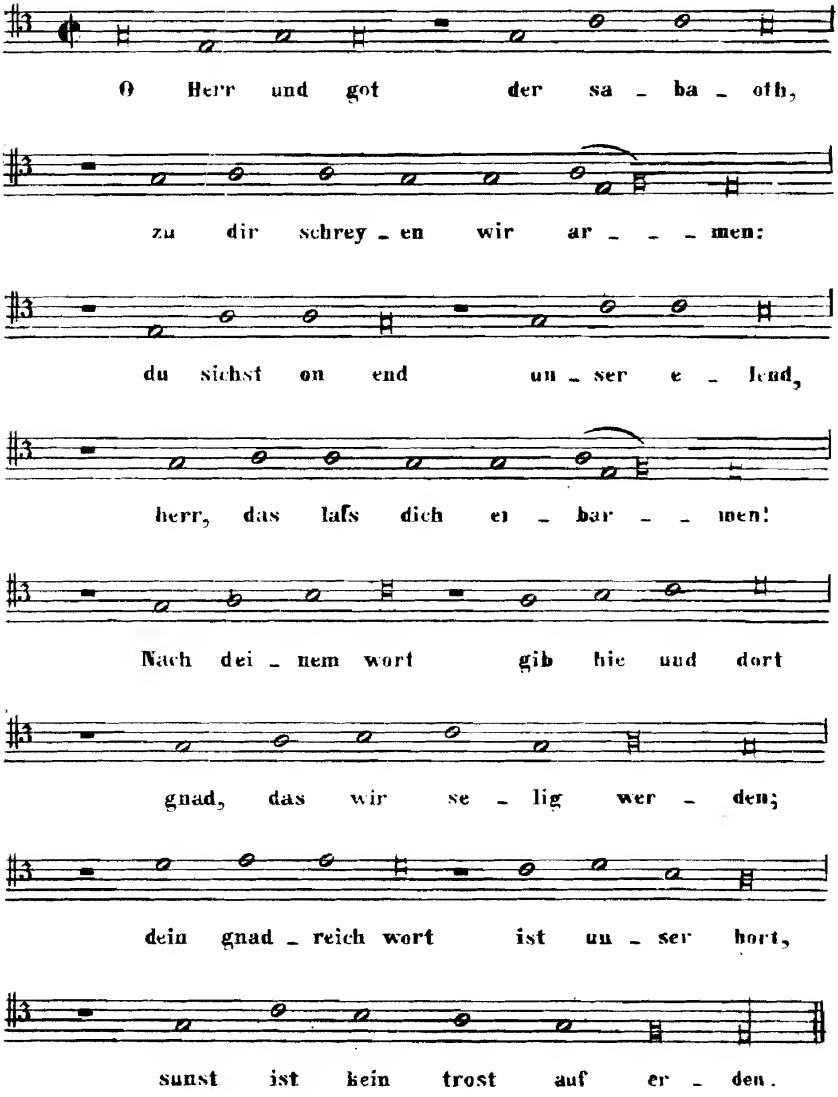
Folgen noch 4 Strophen Text. Abgedruckt in Wackernagel's d. Kirchenl. 1841 N.º 233. Die Stimmen folgen in nachstehender Ordnung aufeinander: Discant, Alt, Bass, Tenor.

VII.

Ein Bittlied zu Gott um Hilfe und Gnade

von Johannes Botzheim.

Fliegendes Blatt. Kgl. Bibl. Berlin. Yd. 7803 Nº 10 in quer 4º



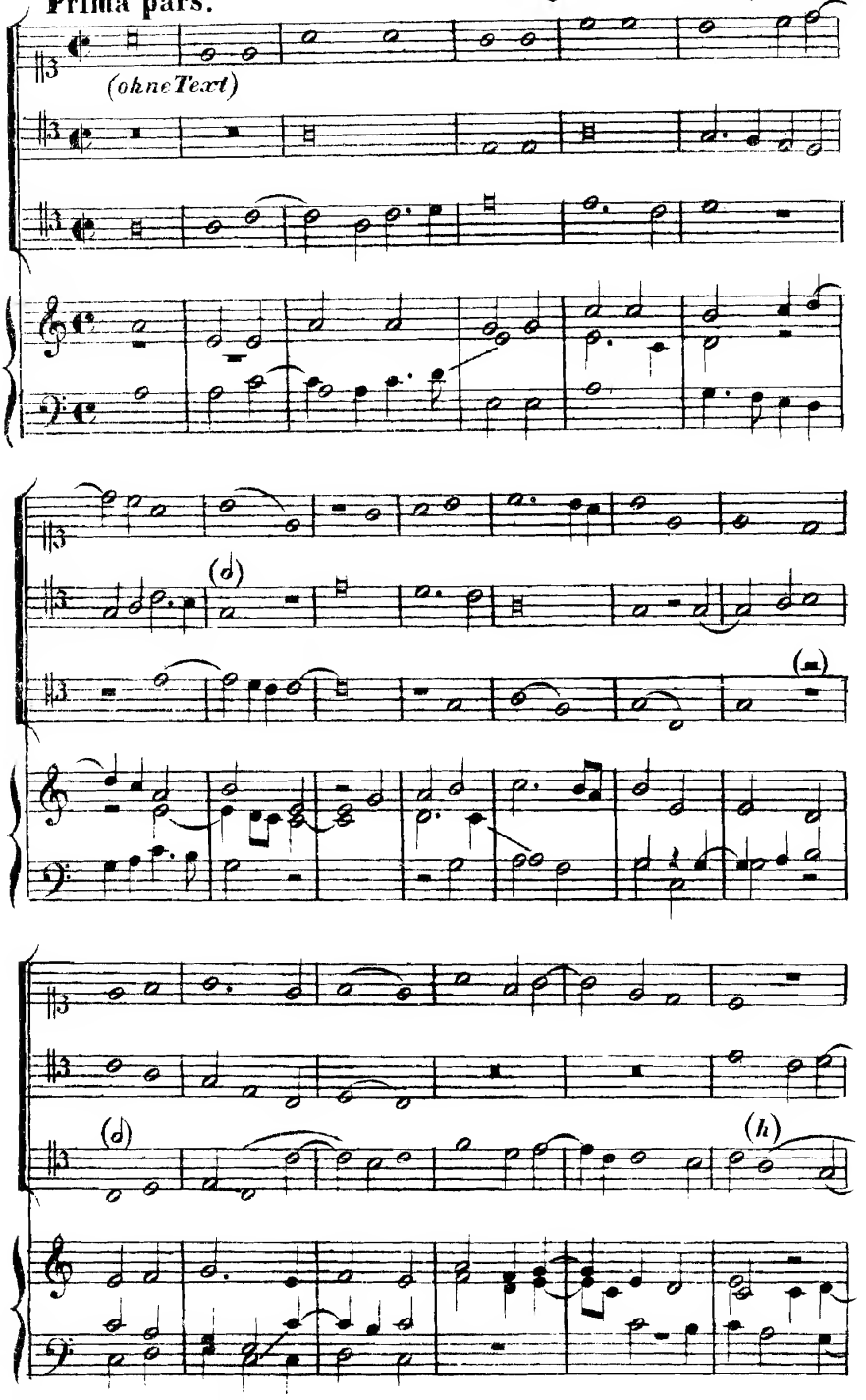
Folgen noch 2 Strophen. Abgedruckt in Wackernagel's d. Kirchenl. 1841 Nº 597.

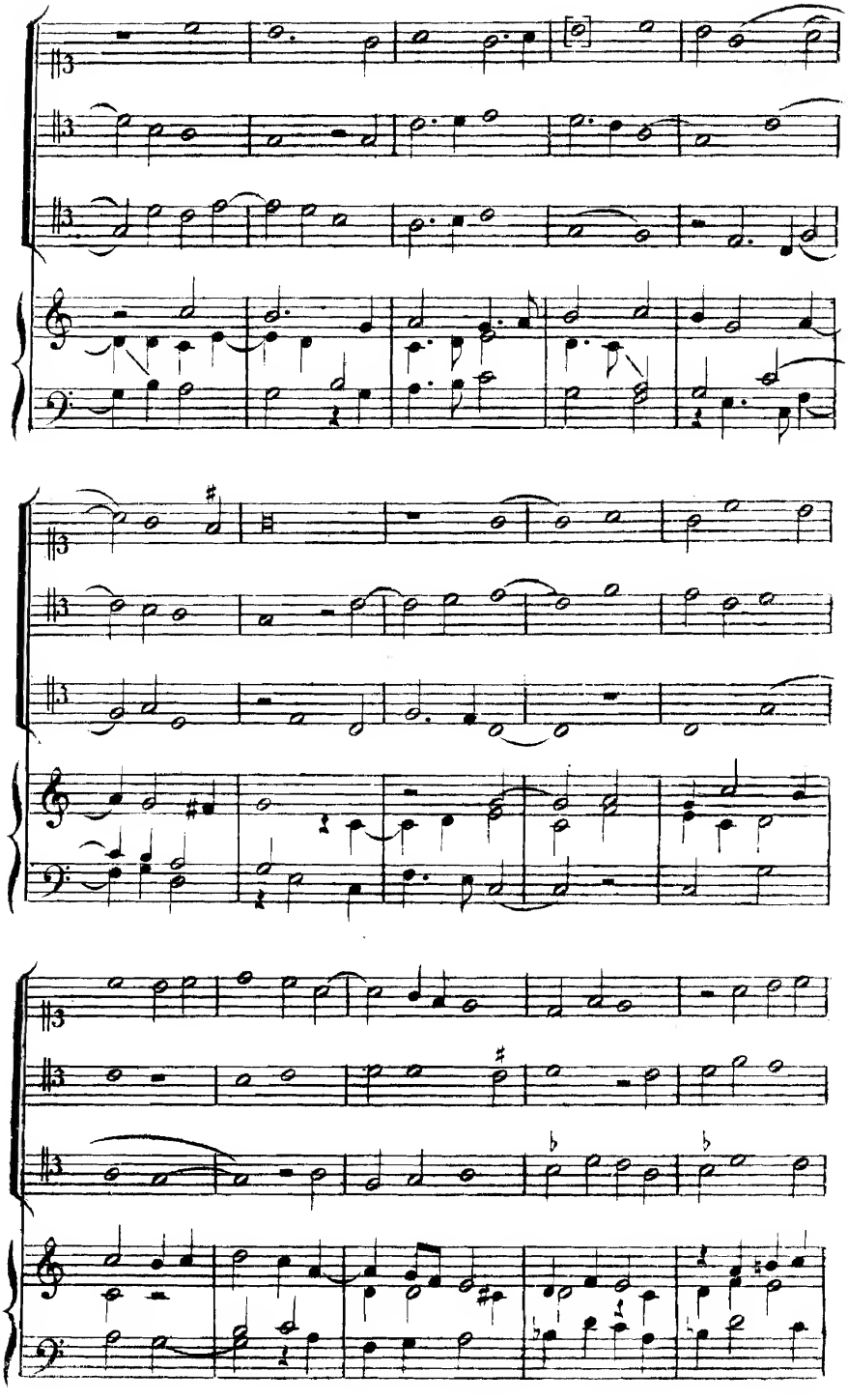
VIII.

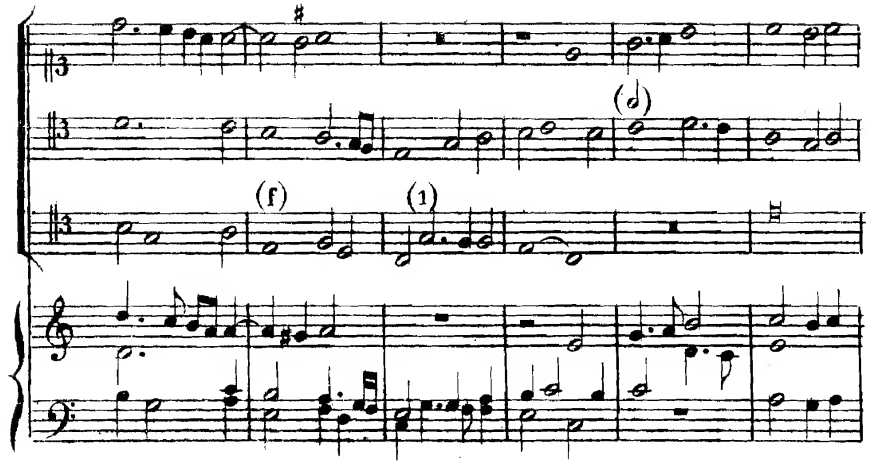
Ockeghem.

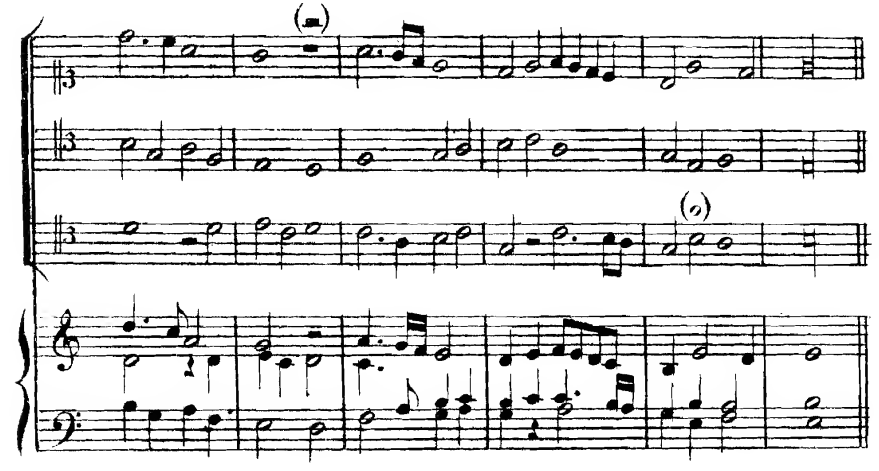
Ms.germ.No 810.8º fol.63.
Kgl.Bibl.München(1461bis1467).

Prima pars.

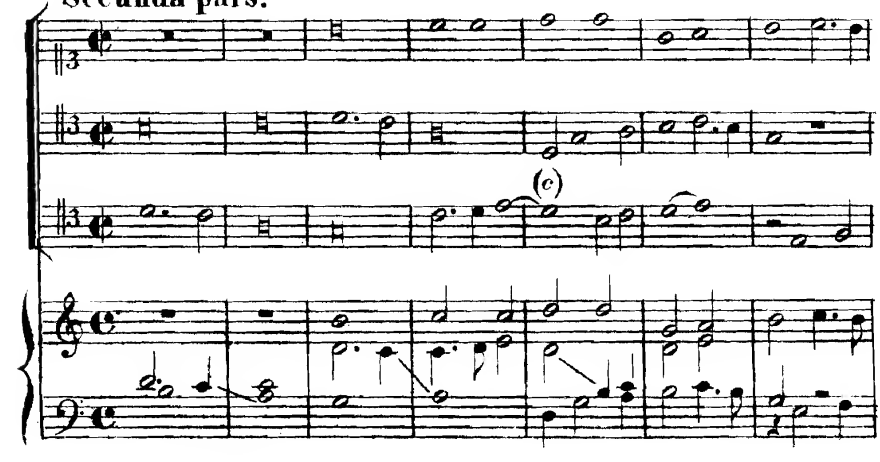




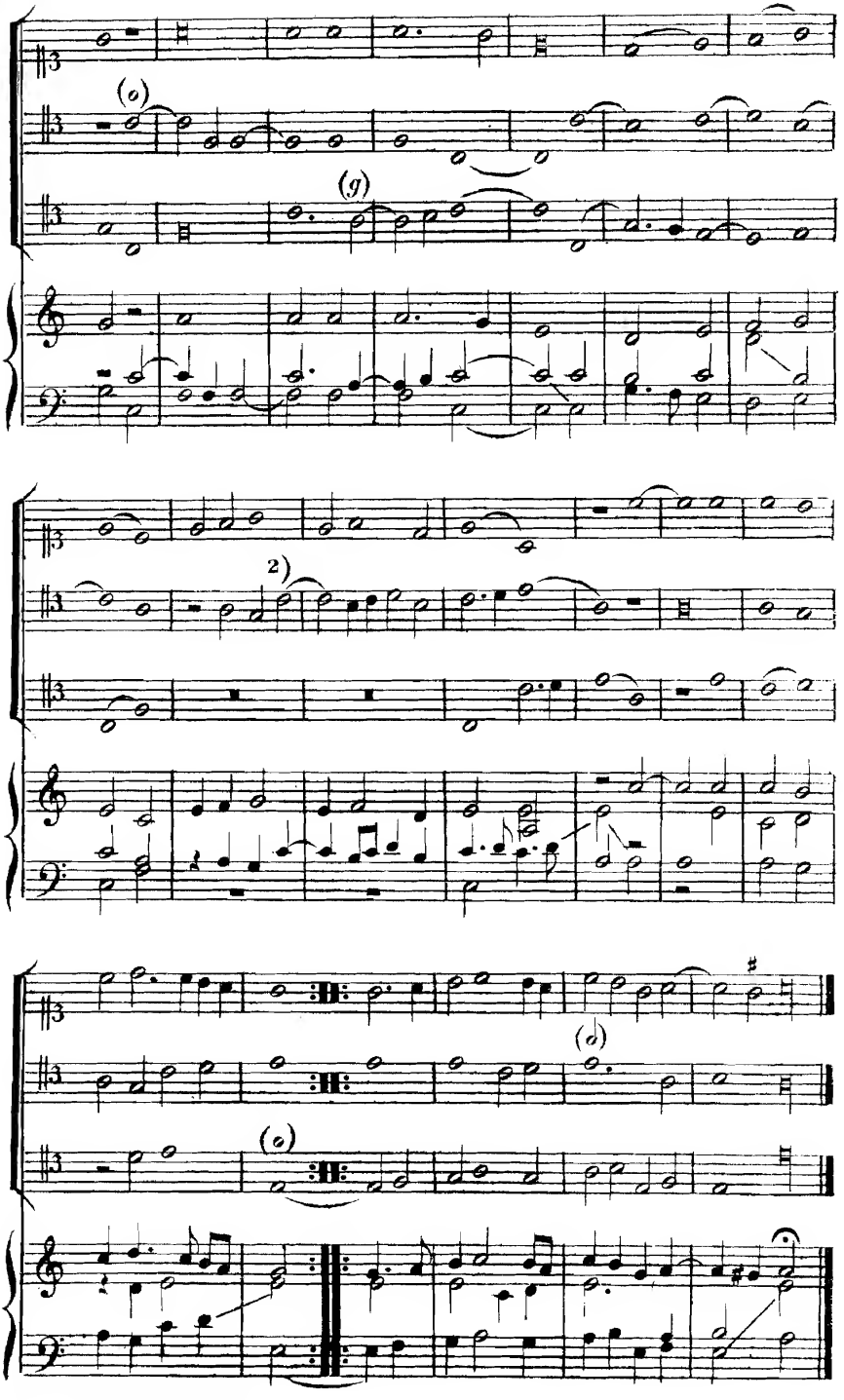




Secunda pars.



1) Ms.



2) Ms.

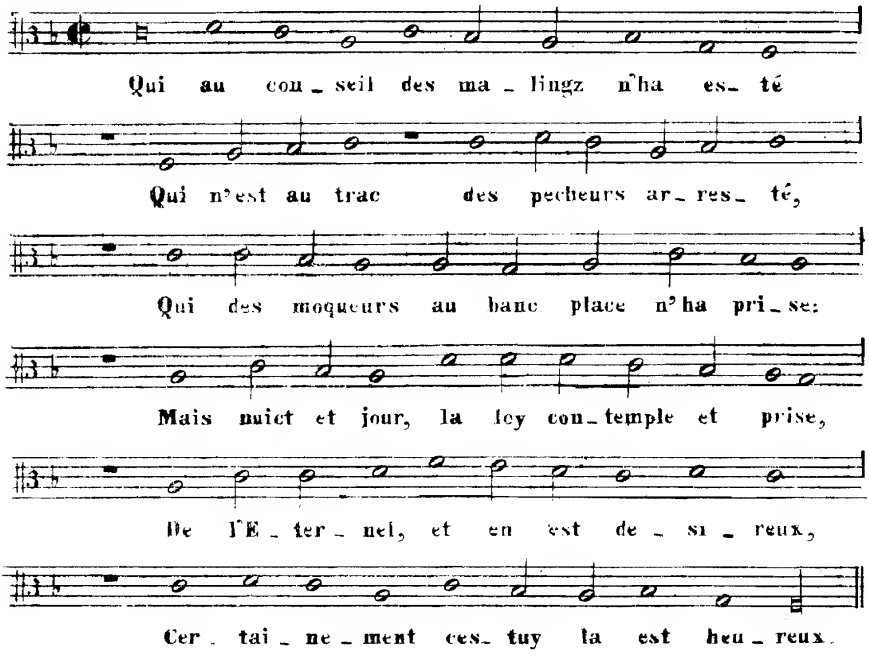
IX.

Die ältesten französischen Psalmen-Melodieen

von 1542.

La forme | des prieres et | chantz ecclesiasti_| ques etc.
(Siehe Ph. Wackernagel's Bibliographie zur Gesch. des d. Kirchenl. 1855 p. 180) Exemplar auf der Kgl. öffentlichen Bibl. in Stuttgart.

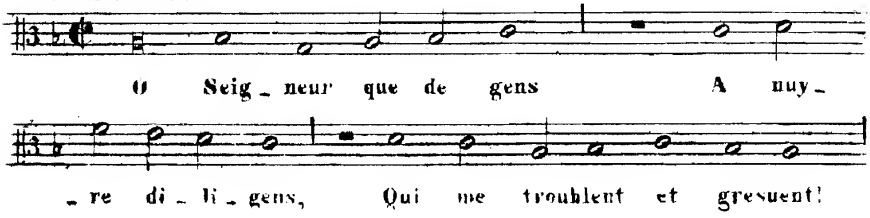
Psalme 1.

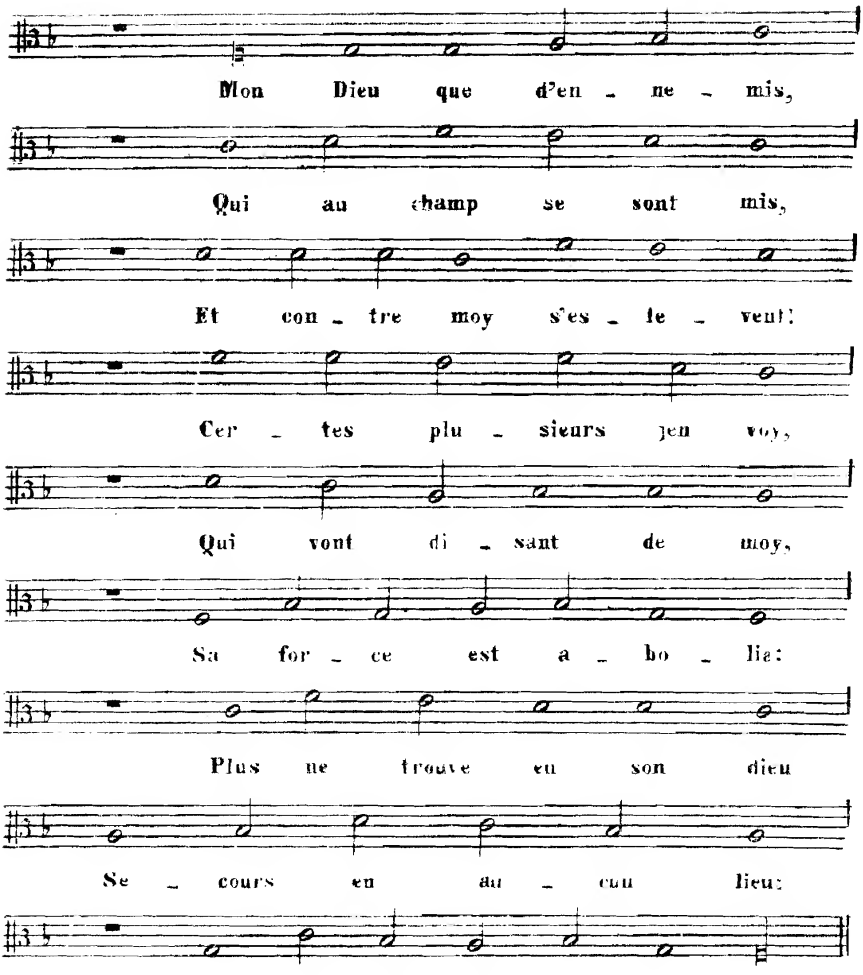


Die nächste bekannte Ausgabe von 1547: Pseaumes | cinquante, de David etc. par Loys Bourgeoys | à quatre parties etc. Lyon chez Godefroy et Marcelin Beringen (k. Bibl. München, 2 Stb. in kl. quer 4°), sowie die Psalmen-Bücher von 1555, 1559 haben die Melodie wie in der ersten vollständigen Ausgabe von 1562, die noch heute gebräuchlich ist.

Psalme 2. = *Ausgabe von 1562.*

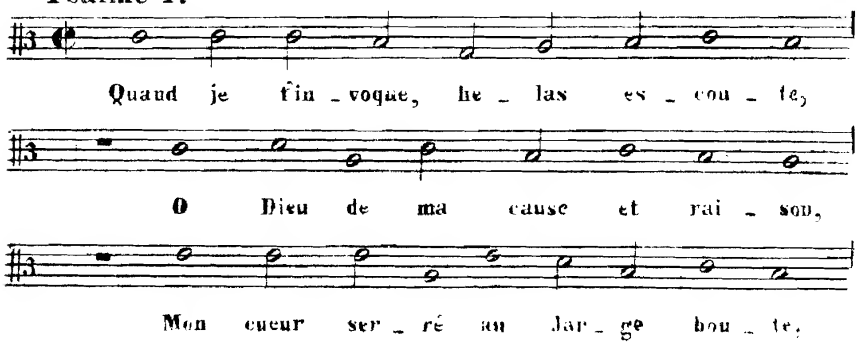
Psalme 3.

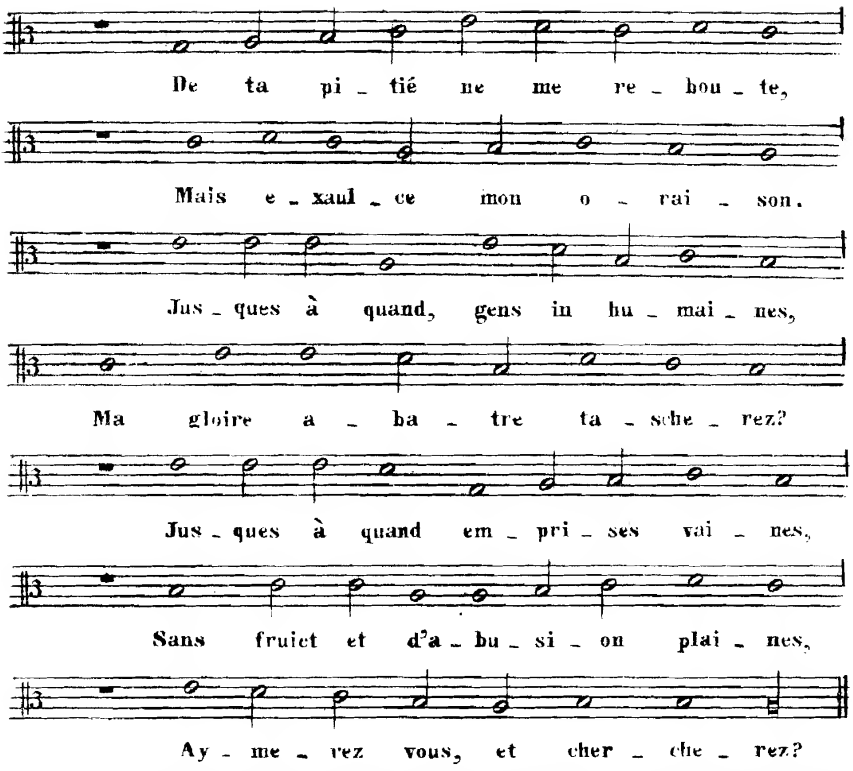




Bourgeoys (1547) vermeidet dieselbe Melodie. Die übrigen Ausgaben haben die Melodie wie in der Gesammtausgabe von 1562.

Psalme 4.

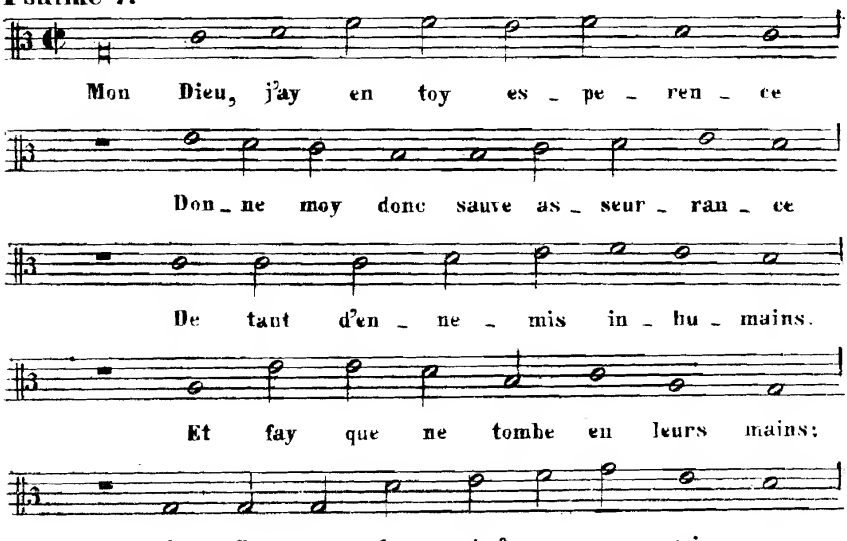




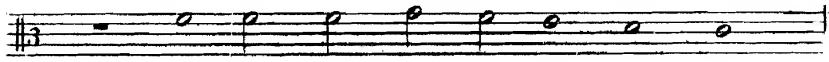
Bourgeoys (1547) verwendet dieselbe Melodie. Die übrigen Ausgaben sind wie 1562.

Psalme 5. und **6.** *haben dieselbe Melodie wie die Gesammtausgabe von 1562.*

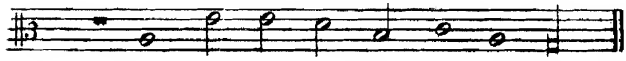
Psalme 7.



Et ne me desrompe, et dis - si - pe,



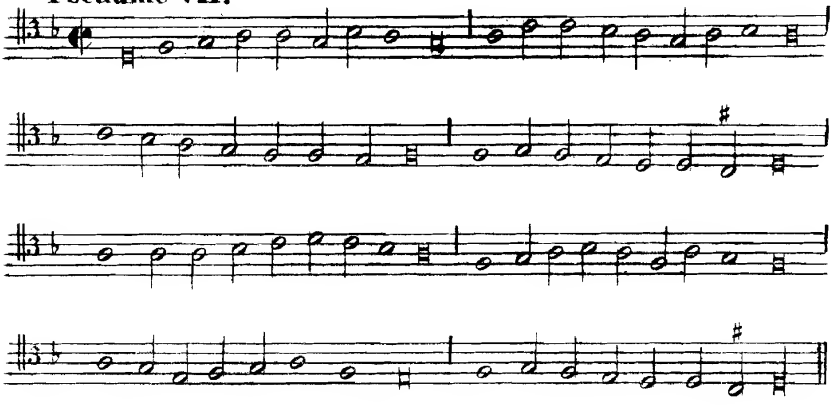
Ain - si qu'un Ly - on de - vo - rant,



Sans que nul me soit se - cou - rant.

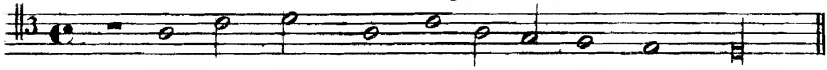
Bourgeoys (1547) giebt eine andere Melodie:

Pseaume VII.



Die späteren Psalmen-Bücher haben die Melodie wie in 1562.

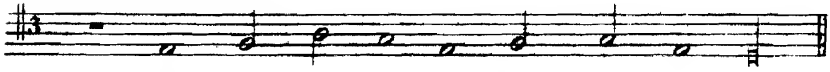
Psalme 8. *Nur der letzte Vers erleidet in 1542 eine rhythmische Veränderung; er lautet*



Qui ta gran - deur es - le - ve sus les cieulx.

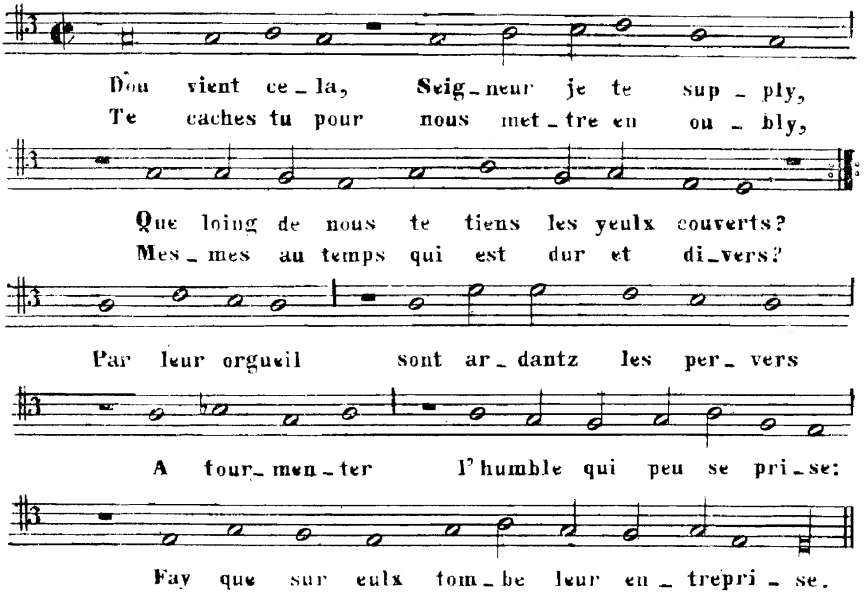
Psalme 9. *Auch hier ist die Melodie dieselbe wie in den späteren Ausgaben, mit den geringen Varianten von Vers 2:*

und letzter Vers:



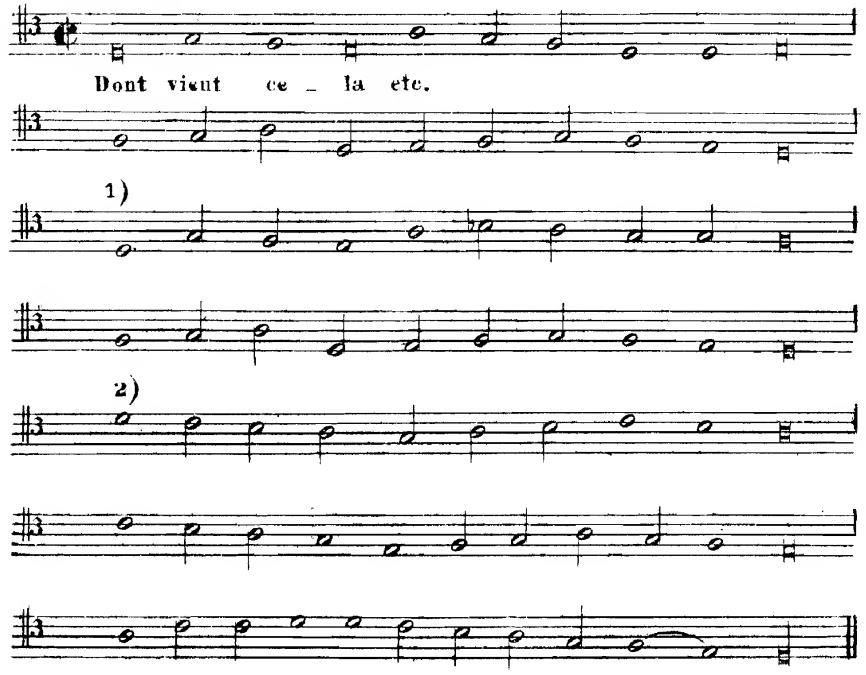
Qui sont dig nes de grans mer - veil - les.

Psalme 10.



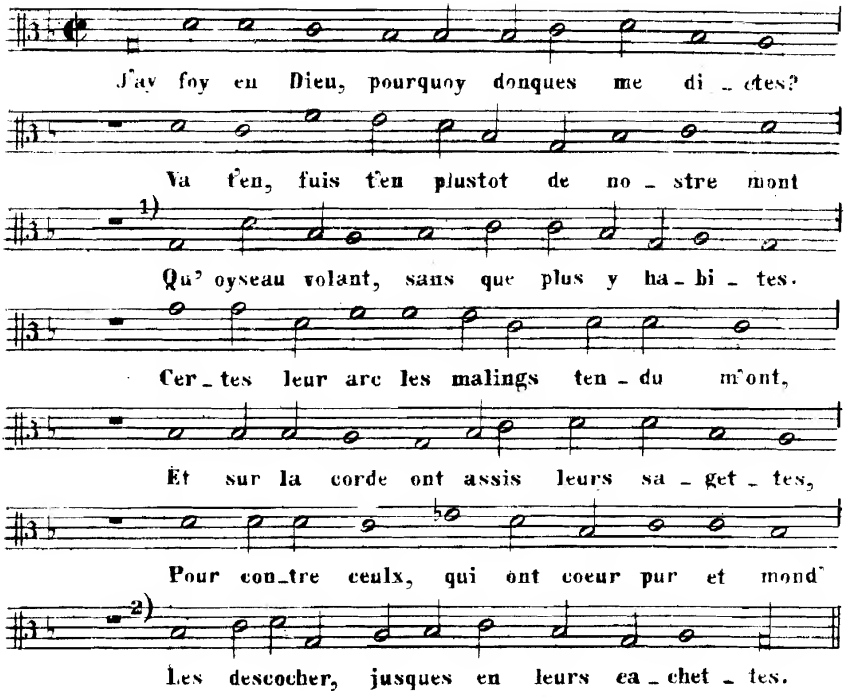
Bourgeoys (1547) giebt eine andere Melodie:

Psalme X.

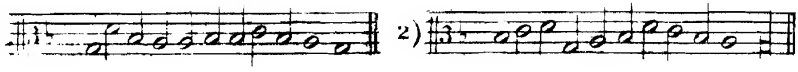


1) *Die obige Melodie und die in 1562 repetiren hier.* 2) *Von hier ab stimmt die Melodie mit 1562 überein. Die anderen Ausgaben 1555 etc. haben dieselbe Melodie wie 1562.*

Psalme 11.

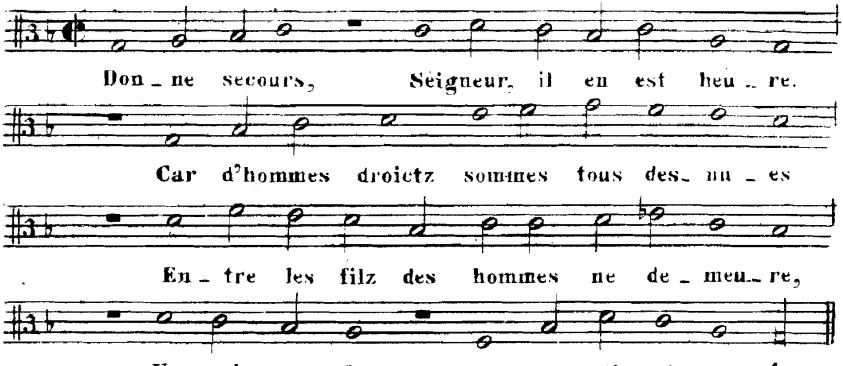


Clem. Marot änderte später auch den Text in: Veu que tout en Dieu mon coeur s'appuye etc. Bourgeoys (1547) benutzt noch obige Melodie mit folgenden Varianten:



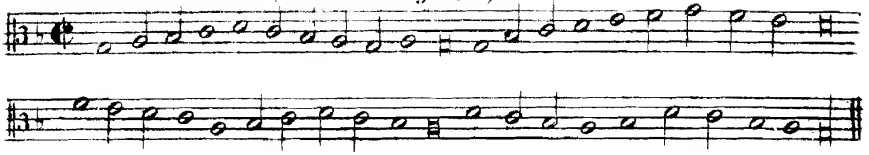
In 1555 ist noch obiger Text beibehalten, doch die Melodie ist die von 1562 im Tenorschlüssel. Erst später wurde sie im Altschlüssel notirt.

Psalme 12.



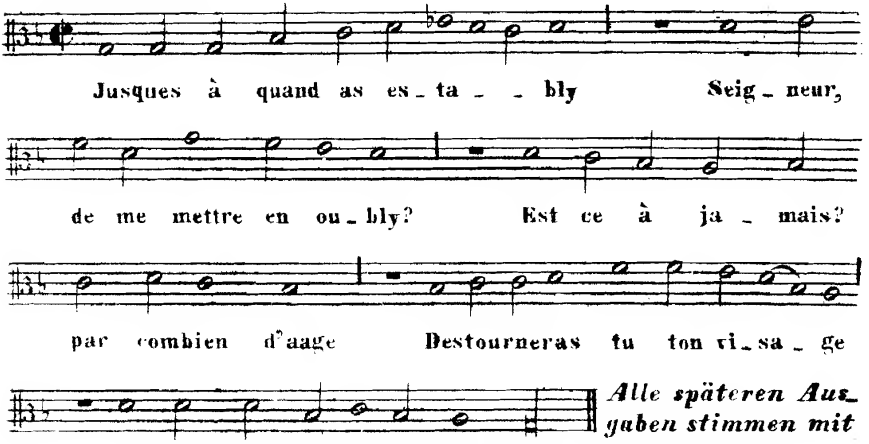
Bourgeoys (1547) ändert die Melodie vielfach:

Pseaume XII. *(nach Bourgeoys)*



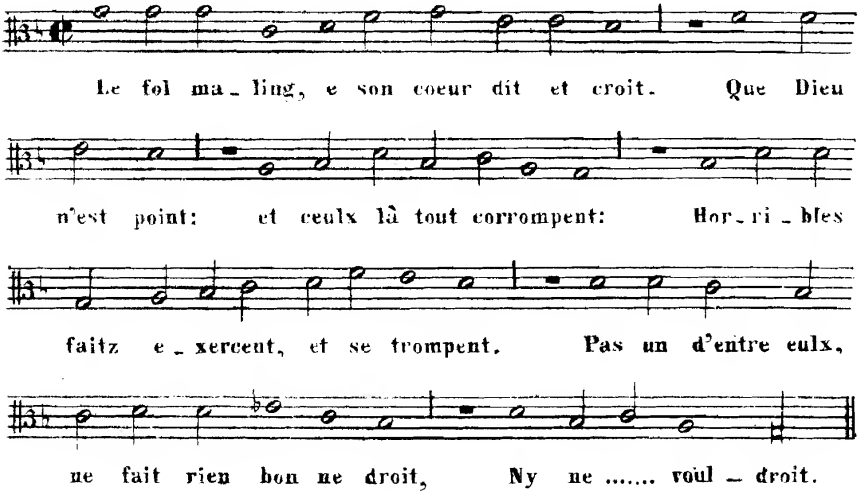
In 1555 und den folgenden Ausgaben steht die Melodie wie in 1562. Goudimel setzt sie um eine Quart tiefer mit Tenorschlüssel.

Psalme 13.



Alle späteren Ausgaben stimmen mit 1562 überein.

Psalme 14.

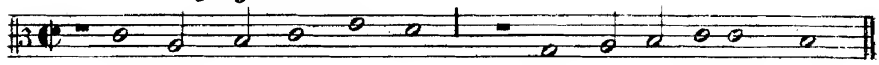


Die späteren Ausgaben stimmen mit 1562 überein.

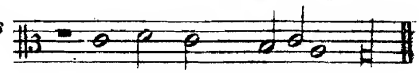
Psalme 15 *gleich* 1562.

Psalme 16 *bis* **18** *fehlen.*

Psalme 19. *Der erste Theil stimmt mit den späteren Ausgaben überein, doch statt der Wiederholung geht es wie folgt weiter:*

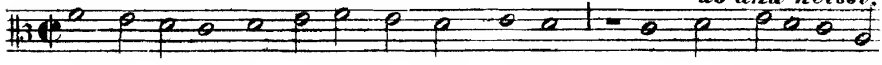


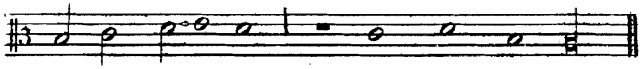
Der 2. Theil stimmt bis auf den Schluss vers überein, derselbe lautet:



Psalme 20 *und* **21** *fehlen.*

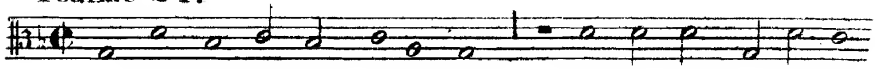
Psalme 22 *lautet wie in der Ausgabe von 1562, nur der Schluss weicht ab und heisst:*

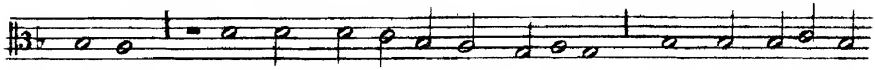


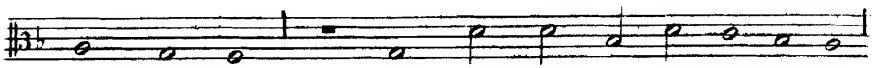


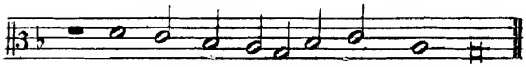
Psalme 23 *fehlt.*

Psalme 24.



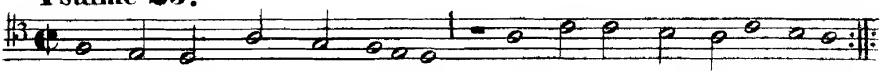


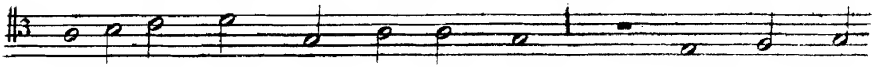


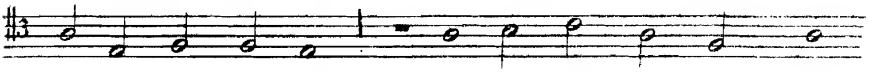


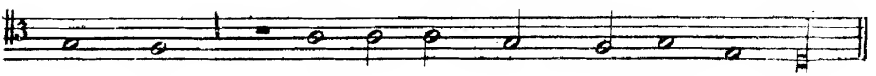
Schon in Bourgeoys (1547) ist die Melodie so zu finden, wie sie von 1562 ab bekannt ist.

Psalme 25.



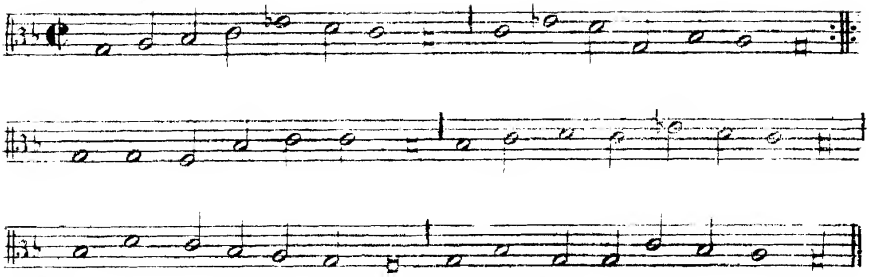






Bourgeoys (1547) hat folgende Melodie im Tenor:

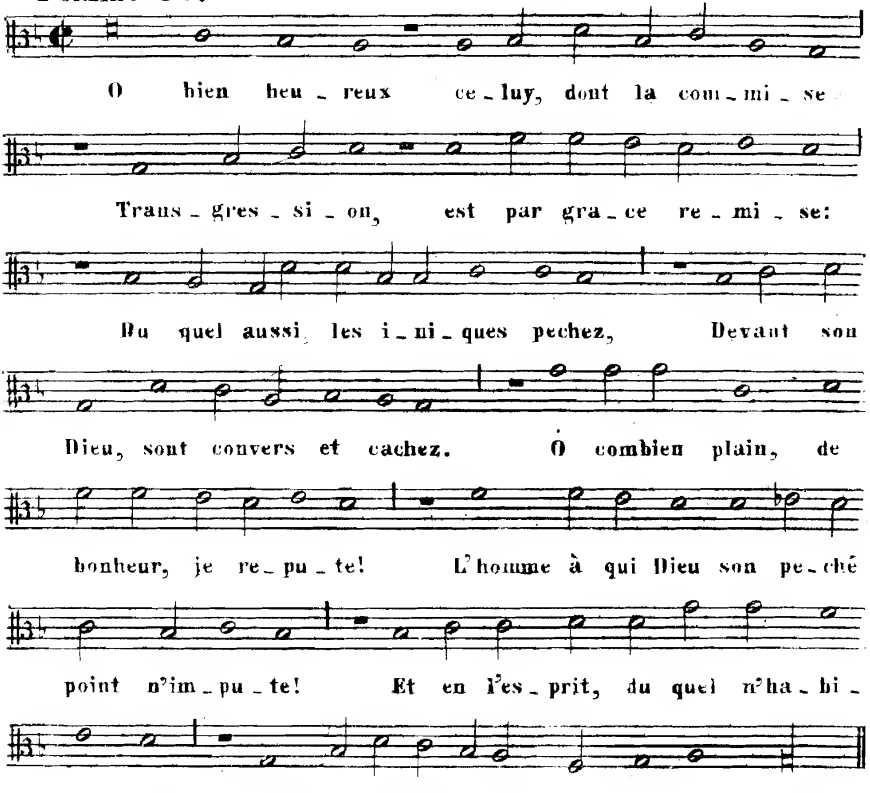
Pseaume XXV.



Von 1555 ab ist die noch heute gebräuchliche Melodie zu finden.

Psalmes 26 *bis* 31 *fehlen.*

Psalme 32.



Bourgeoys (1547) und die folgenden Ausgaben haben die bekannte Melodie.

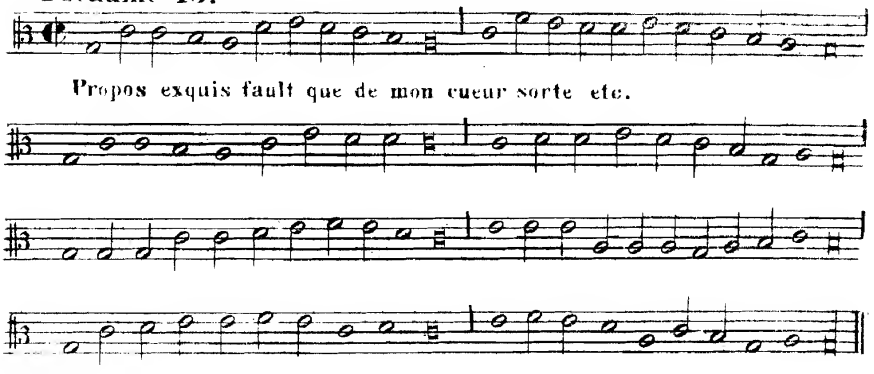
Die Psalmen 36, 37, 38, 46, 51, 91, 103, 104, 113, 114 115, 130, 137, 138 *und* 143 *sind übereinstimmend mit den späteren Ausgaben.*

Loys Bourgeoys

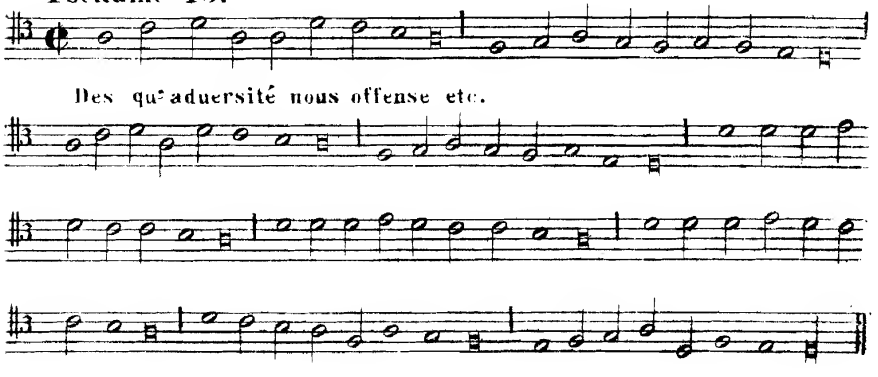
Psalmen-Melodieen aus seinem 1547 erschienenen vierstimmigen Psalmen-Buche,

zum Vergleiche mit den späteren Melodieen.

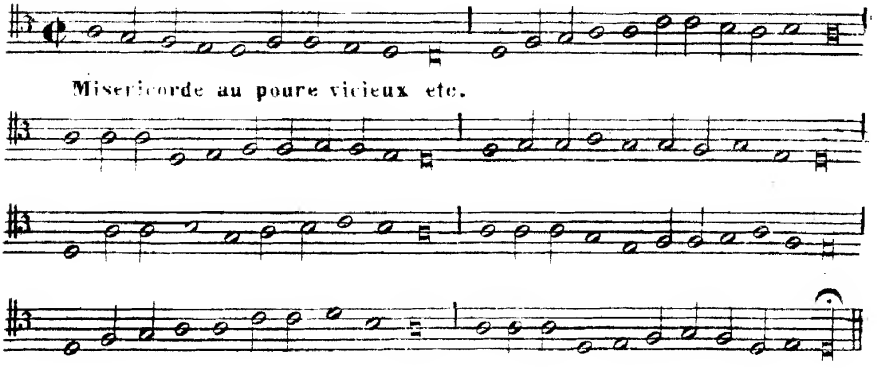
Pseaume 45.



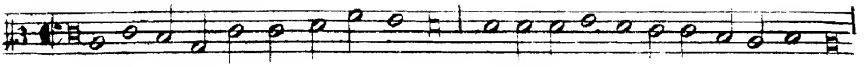
Pseaume 46.



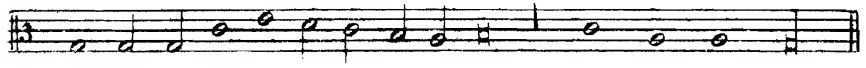
Pseaume 51.



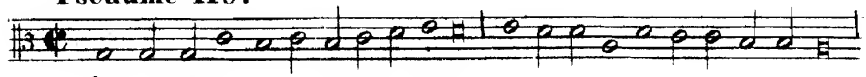
Pseaume 101.



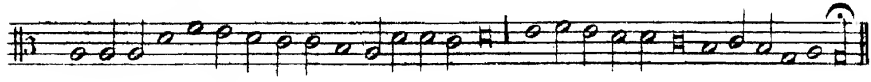
Vouloir m'est pris de mettre en escriture etc.



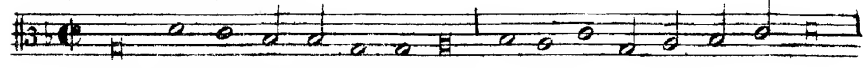
Pseaume 110.



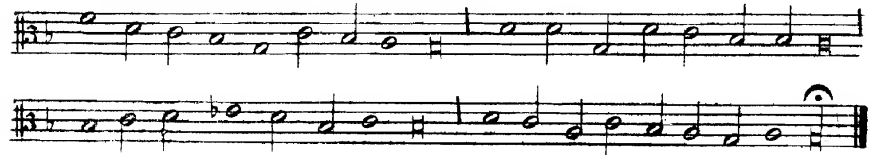
L'omnipotent à mon Seigneur etc.



Pseaume 113.



Enfans, qui le Seigneur servez, lovez le etc.

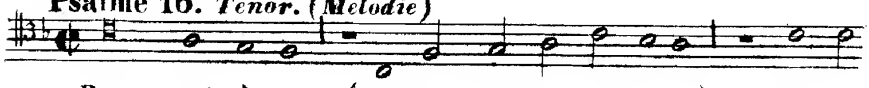


XI.

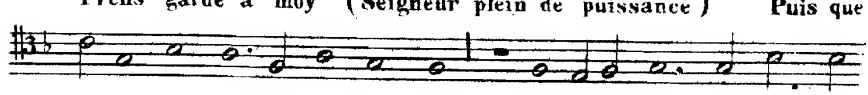
Didier Lupi Second.

Psalmes | trente du royal | prophete David | traduictz en uers francois par Giles Dau- | rigny, dict le Pam- phile, et mis | en musique à quatre | parties | par | ... | A Lyon par Godefroy et Marcellin Beringen, | freres, M. D. XLIX. | Jn kl. quer 4° 2Stb. (Kgl. Bibl. München).

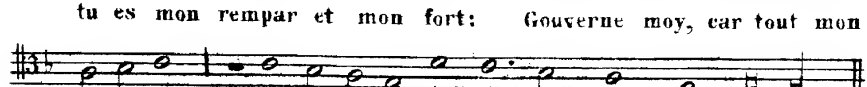
Psalme 16. *Tenor. (Melodie)*



Prens garde à moy (Seigneur plein de puissance) Puis que



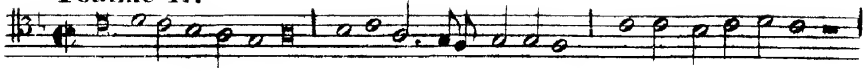
tu es mon rempar et mon fort: Gouverne moy, car tout mon



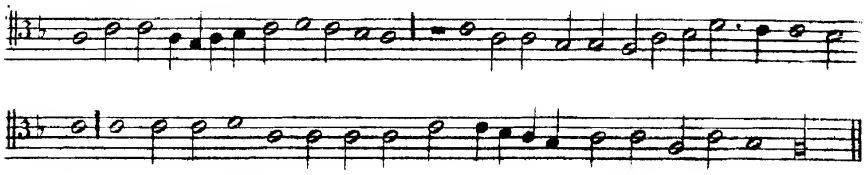
reconfort Re- po- se en toy, ô mon Dieu, ma fiance.

(11 Strophen)

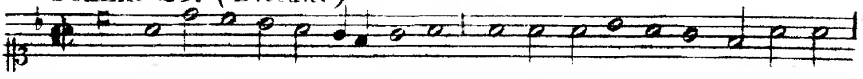
Psalme 17.



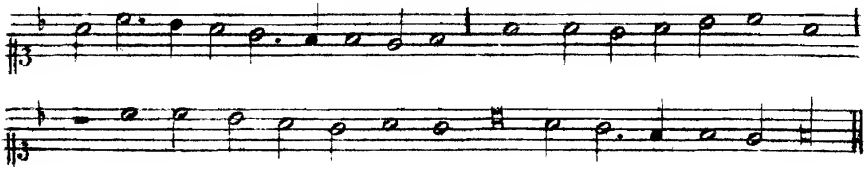
Entens à ma priere, o souverain seigneur etc.



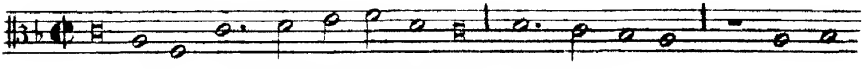
Psalme 21. (*Discant*)



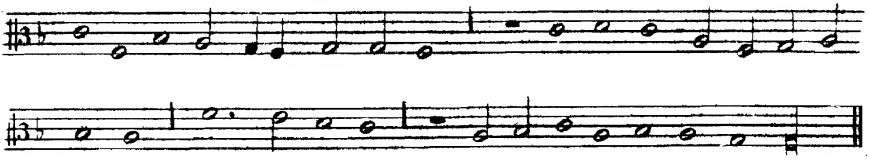
En ta vertu et forte le Roy Chrestien s'efforce etc.



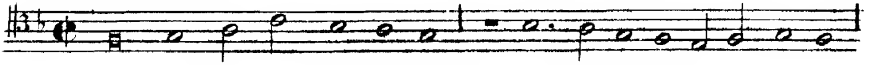
Psalme 27.



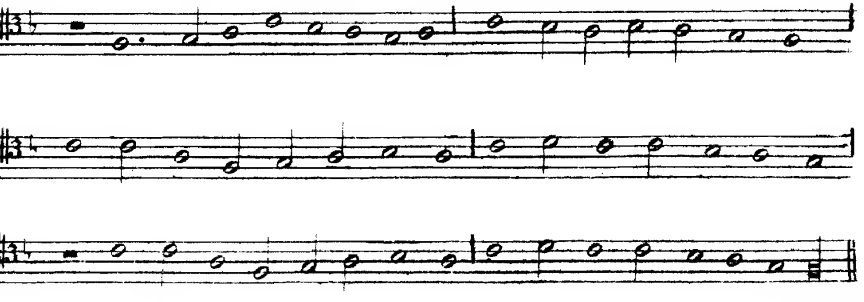
Celuy par qui lumiere habonde En ce monde etc.



Psalme 29.

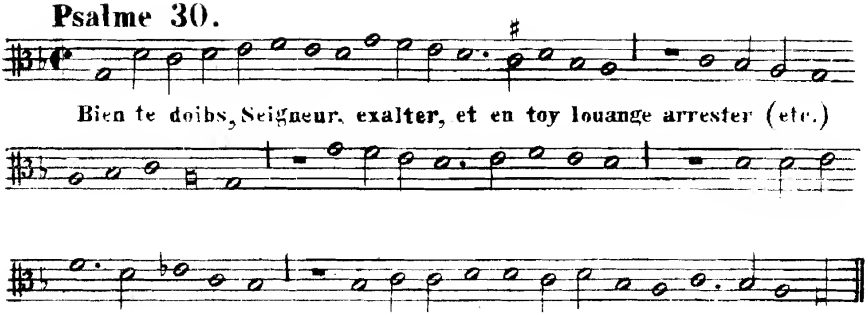


Donnez princes et seigneurs, donnez à Dieu tout gloire etc.



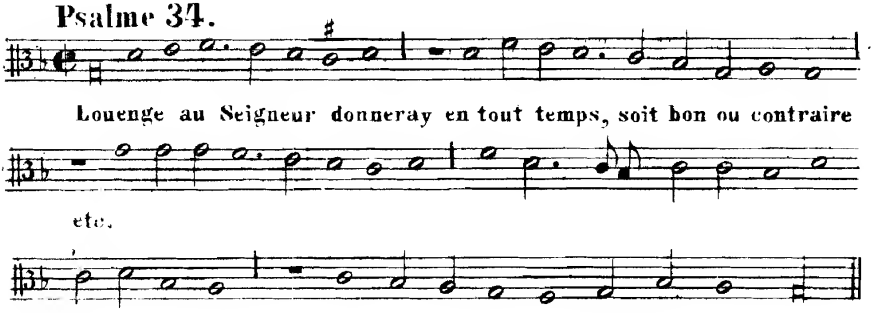
112467

Psalme 30.



Bien te doibs, Seigneur, exalter, et en toy louange arrester (etc.)

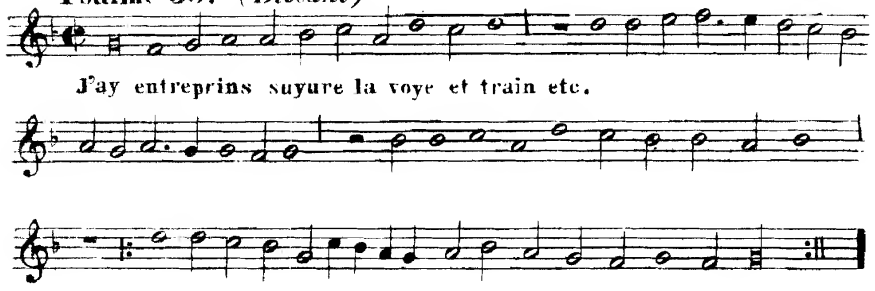
Psalme 34.



Louenge au Seigneur donneray en tout temps, soit bon ou contraire

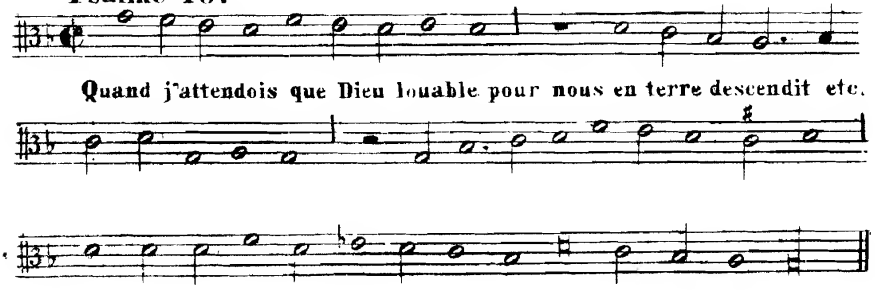
etc.

Psalme 39. *(Discant)*



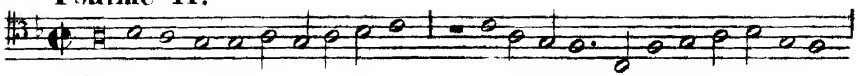
J'ay entreprins suyure la voye et train etc.

Psalme 40.

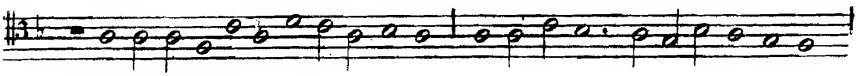


Quand j'attendois que Dieu louable pour nous en terre descendit etc.

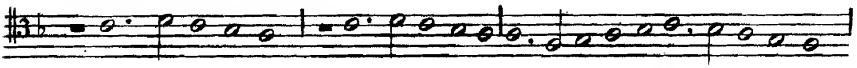
Psalme 41.

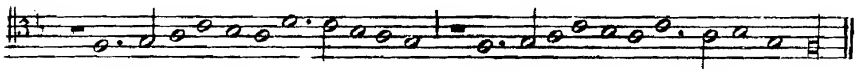


L'homme est heureux qui des gents souffreteux, de l'indigent et du

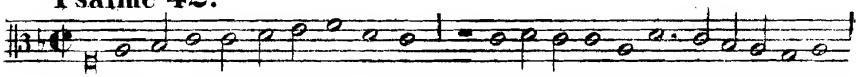


pauvre prend cure etc.

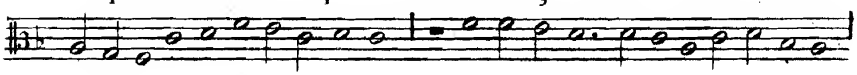




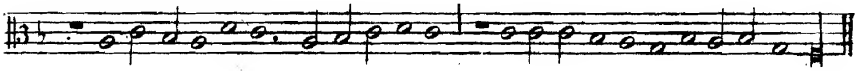
Psalme 42.



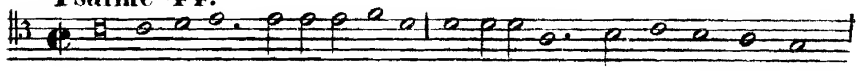
Oncques le cerf errant par monts et vaulx, ne desir a tant les courans



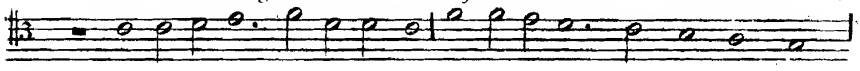
ruisseaulx etc.

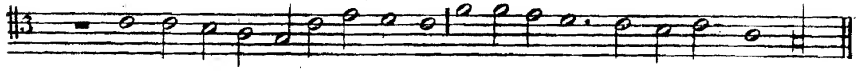


Psalme 44.

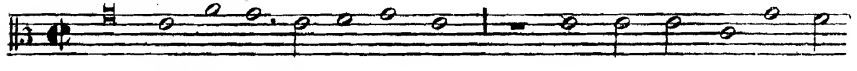


Dieu eternel tes grands merueilles, sont entrees en noz oreilles etc.

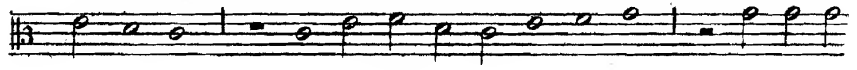


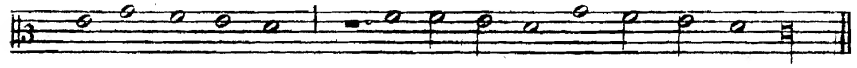


Psalme 49.

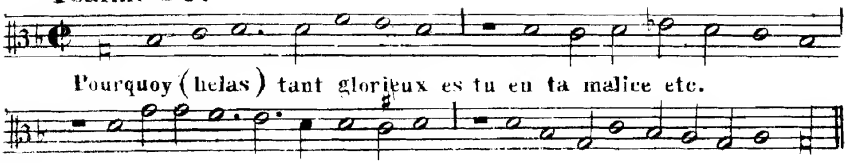


Oyez je vous supply oyez, vous tous qui habitez au monde etc.



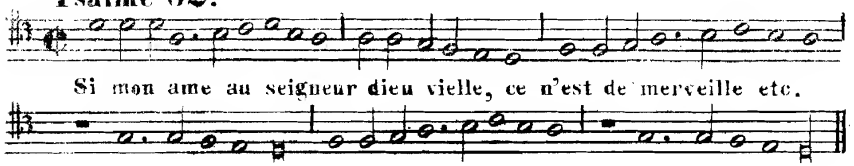


Psalme 52.



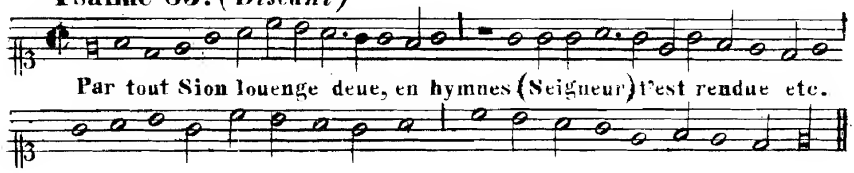
Pourquoy (helas) tant glorieux es tu en ta malice etc.

Psalme 62.



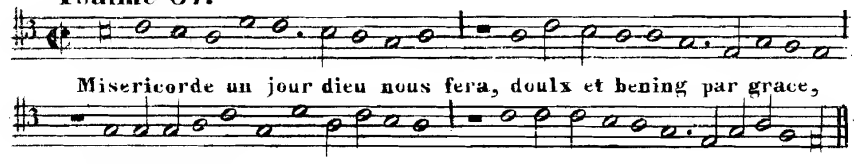
Si mon ame au seigneur dieu vielle, ce n'est de merveille etc.

Psalme 65. (*Diseant*)



Par tout Sion louenge deue, en hymnes (Seigneur) t'est rendue etc.

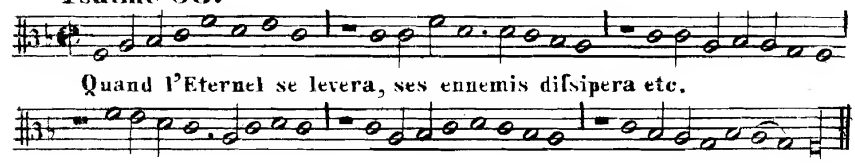
Psalme 67.



Misericorde un jour dieu nous fera, doulx et bening par grace,

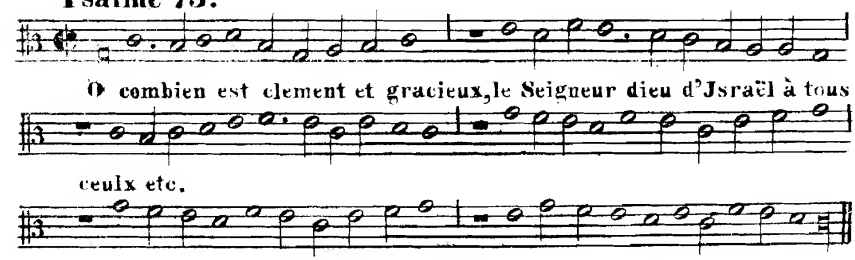
nous sera etc.

Psalme 68.



Quand l'Eternel se levera, ses ennemis diſsipera etc.

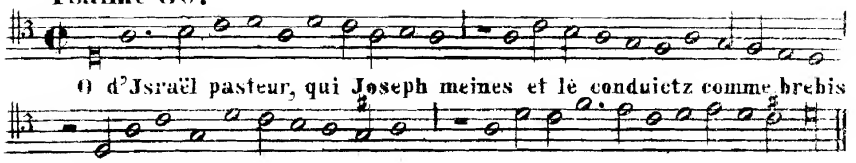
Psalme 73.



O combien est clement et gracieux, le Seigneur dieu d'Jsraël à tous

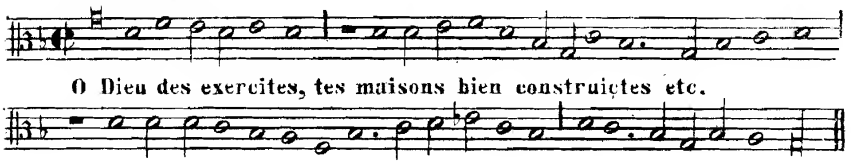
ceulx etc.

Psalme 80.



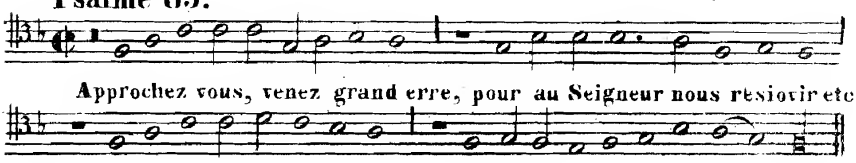
O d'Jsraël pasteur, qui Joseph meines et lè conduictz comme brebis aux plaines etc.

Psalme 84.



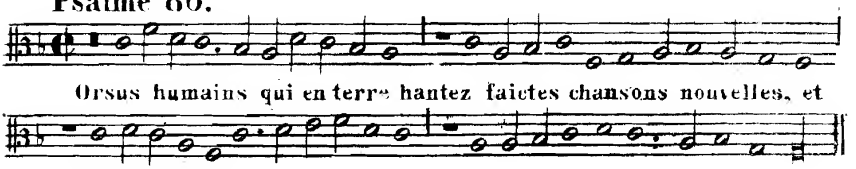
O Dieu des exercites, tes maisons bien construictes etc.

Psalme 85.



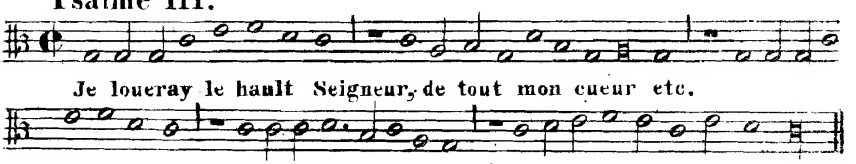
Approchez vous, venez grand erre, pour au Seigneur nous resiovir etc.

Psalme 86.



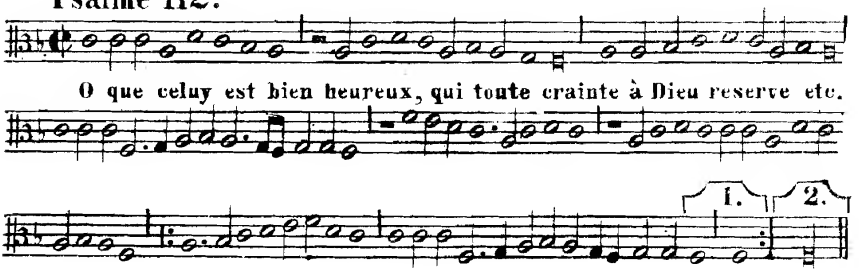
Orsus humains qui en terre hantez faictes chansons nouvelles, et cantiques etc.

Psalme 111.

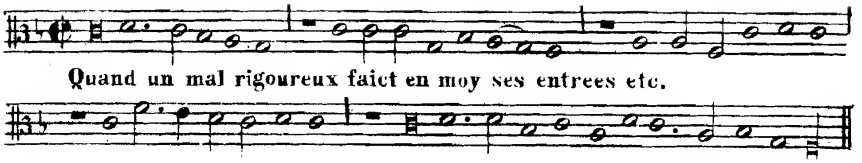


Je loueray le hault Seigneur, de tout mon cueur etc.

Psalme 112.

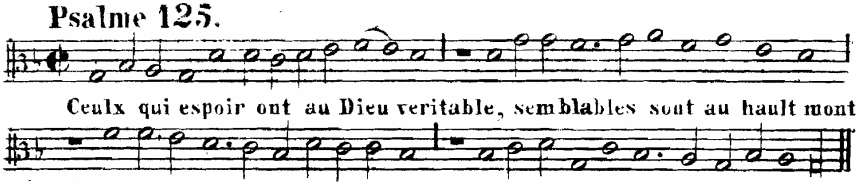


Psalme 121.



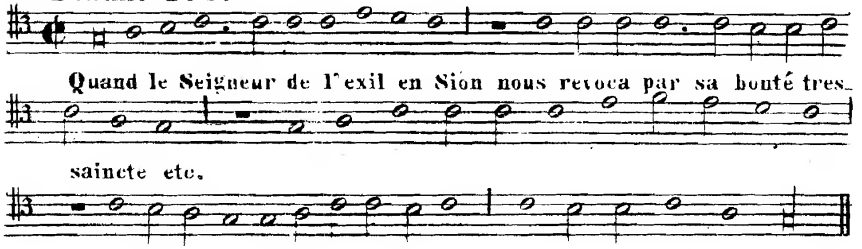
Quand un mal rigoureux faict en moy ses entrees etc.

Psalme 125.



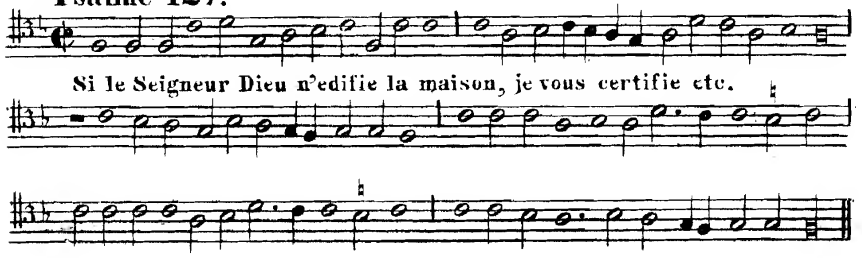
Ceulx qui espoir ont au Dieu veritable, semblables sont au hault mont de Sion etc.

Psalme 126.



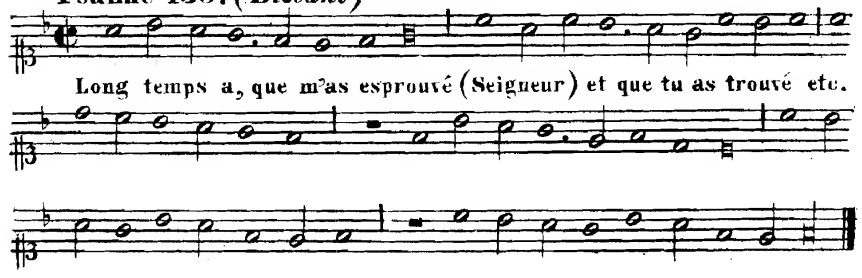
Quand le Seigneur de l'exil en Sion nous revoca par sa bonté tres-saincte etc.

Psalme 127.



Si le Seigneur Dieu n'edifie la maison, je vous certifie etc.

Psalme 139. (*Discant*)

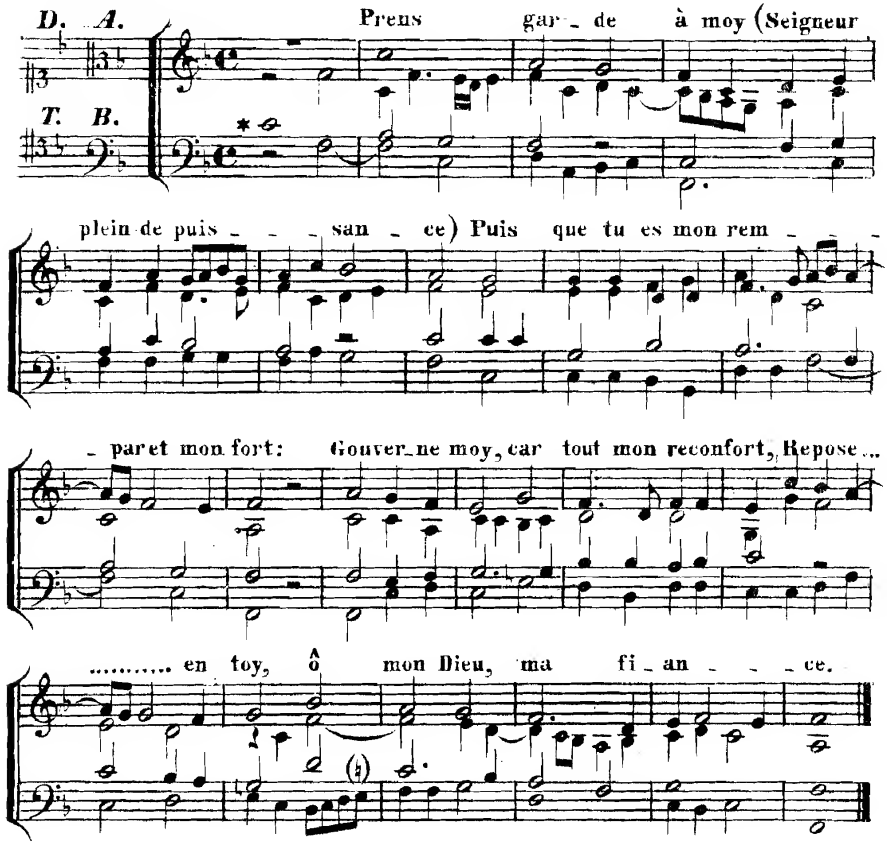


Long temps a, que m'as esprouvé (Seigneur) et que tu as trouvé etc.

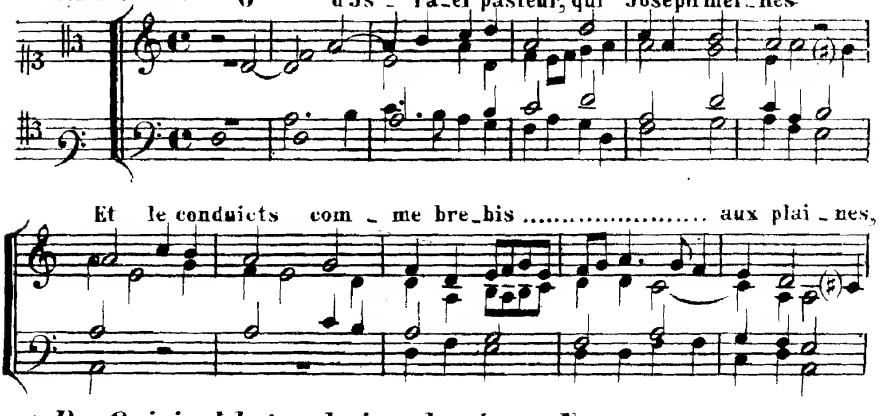
XII

Aus demselben Werke theile ich noch einige vierstimmige Psalmen von **Didier Lupi Second** mit.

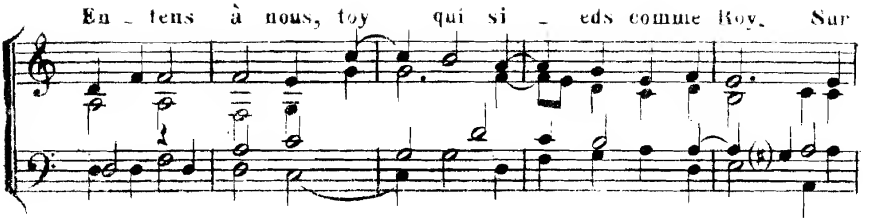
Psalme 16.

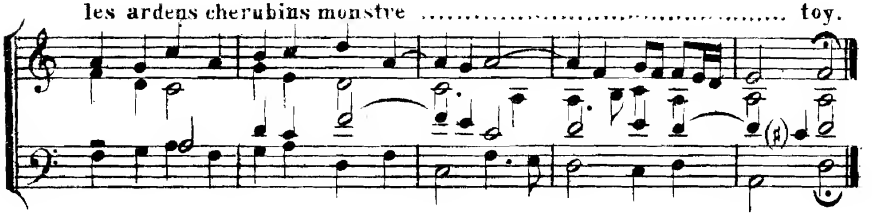


Psalme 80.

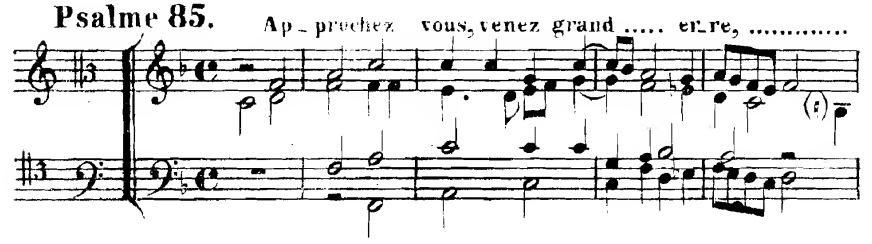


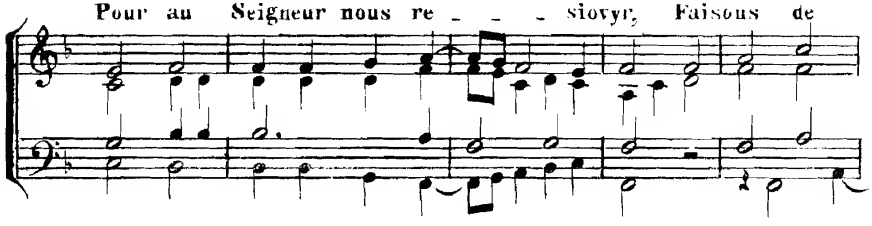
* *Das Original hat noch einmal so lange Noten.*

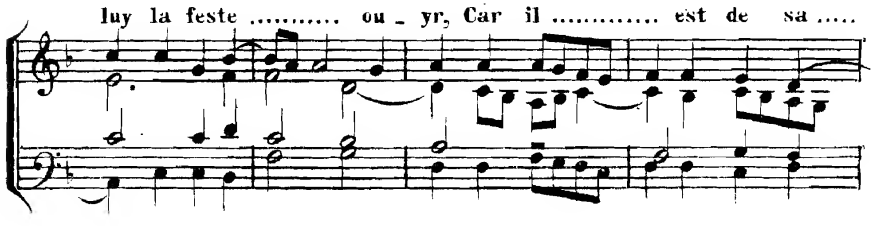

En - tens à nous, toy qui si - eds comme Roy, Sur

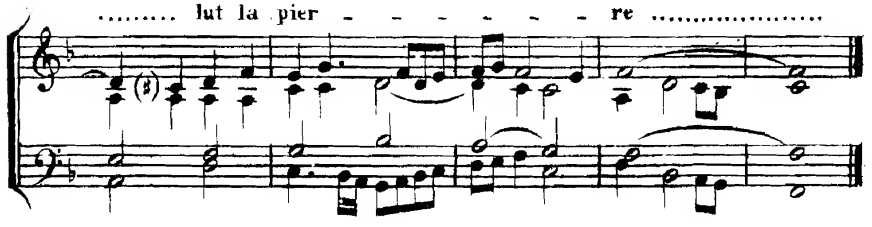

les ardens cherubins monstre ..... toy.

Psalme 85.


Ap - prochez vous, venez grand ..... en_re, ...


Pour au Seigneur nous re - - - siovyr, Faisons de

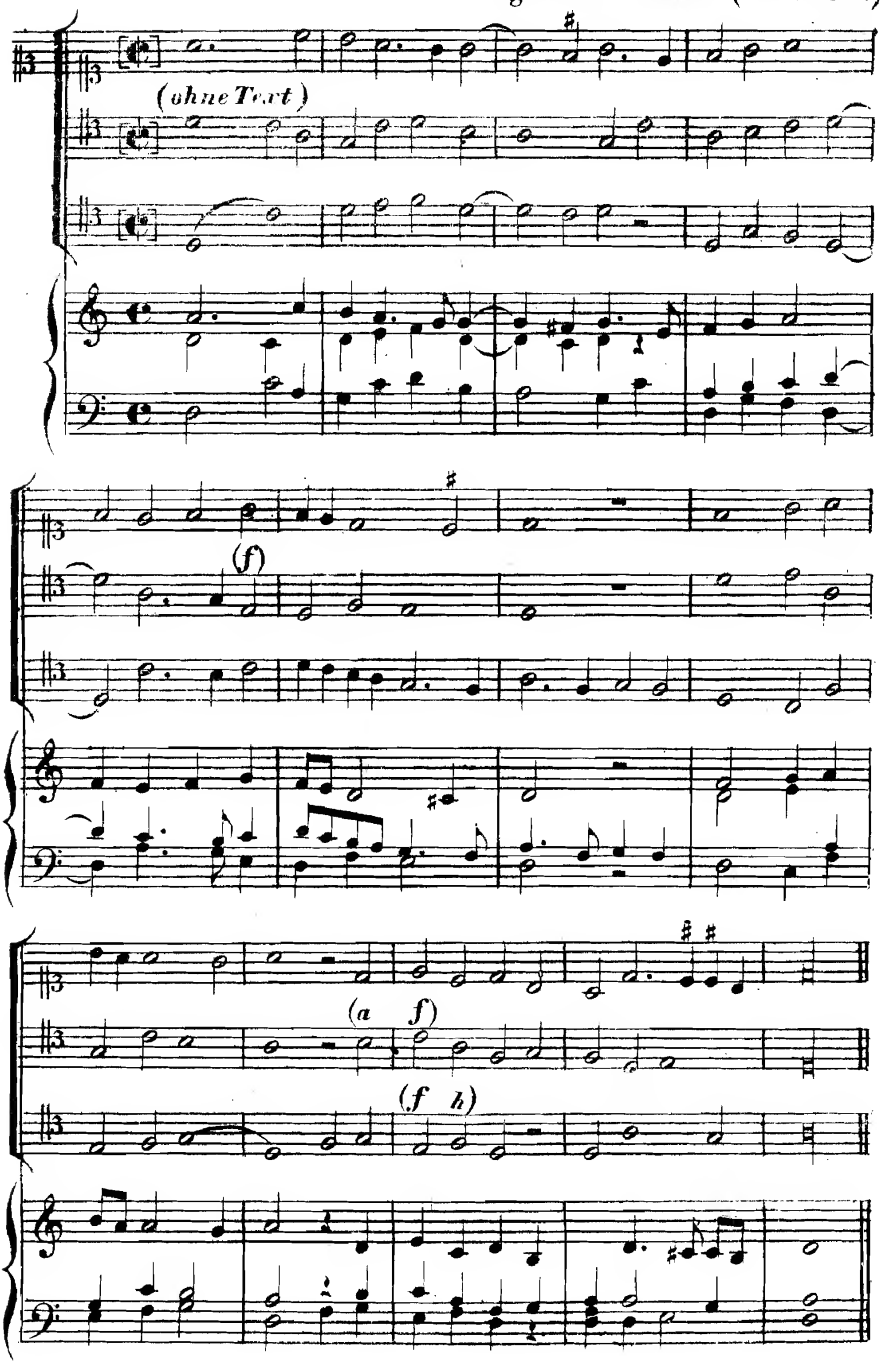

luy la feste ..... ou - yr, Car il ..... est de sa .....

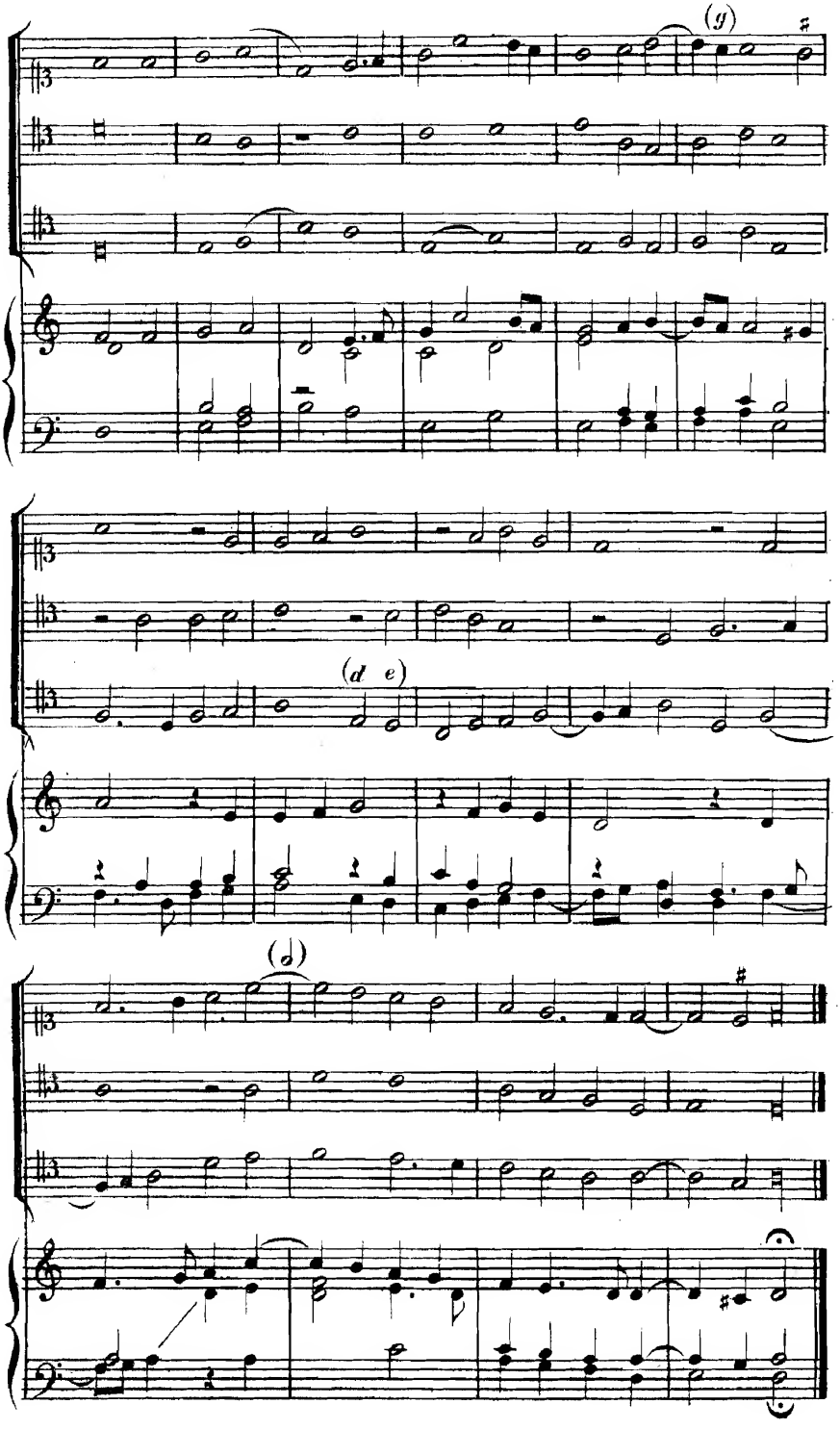

..... lut la pier - - - - - - re .....

XIII.

Walteri de salice.

Ms. germ. Nº 810. 8º fol. 63.
Kgl. Bibl. München (1461 bis 1467).

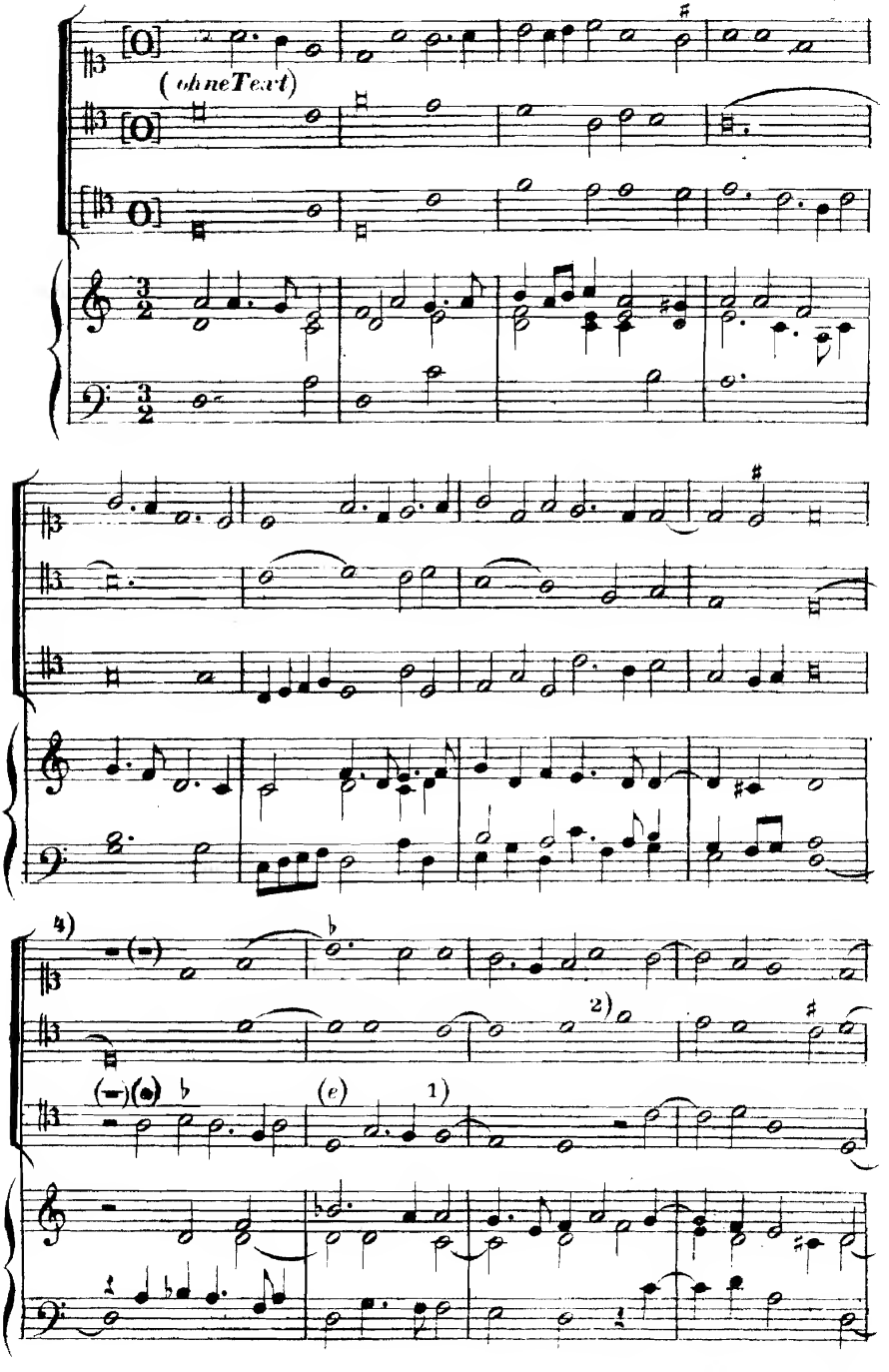


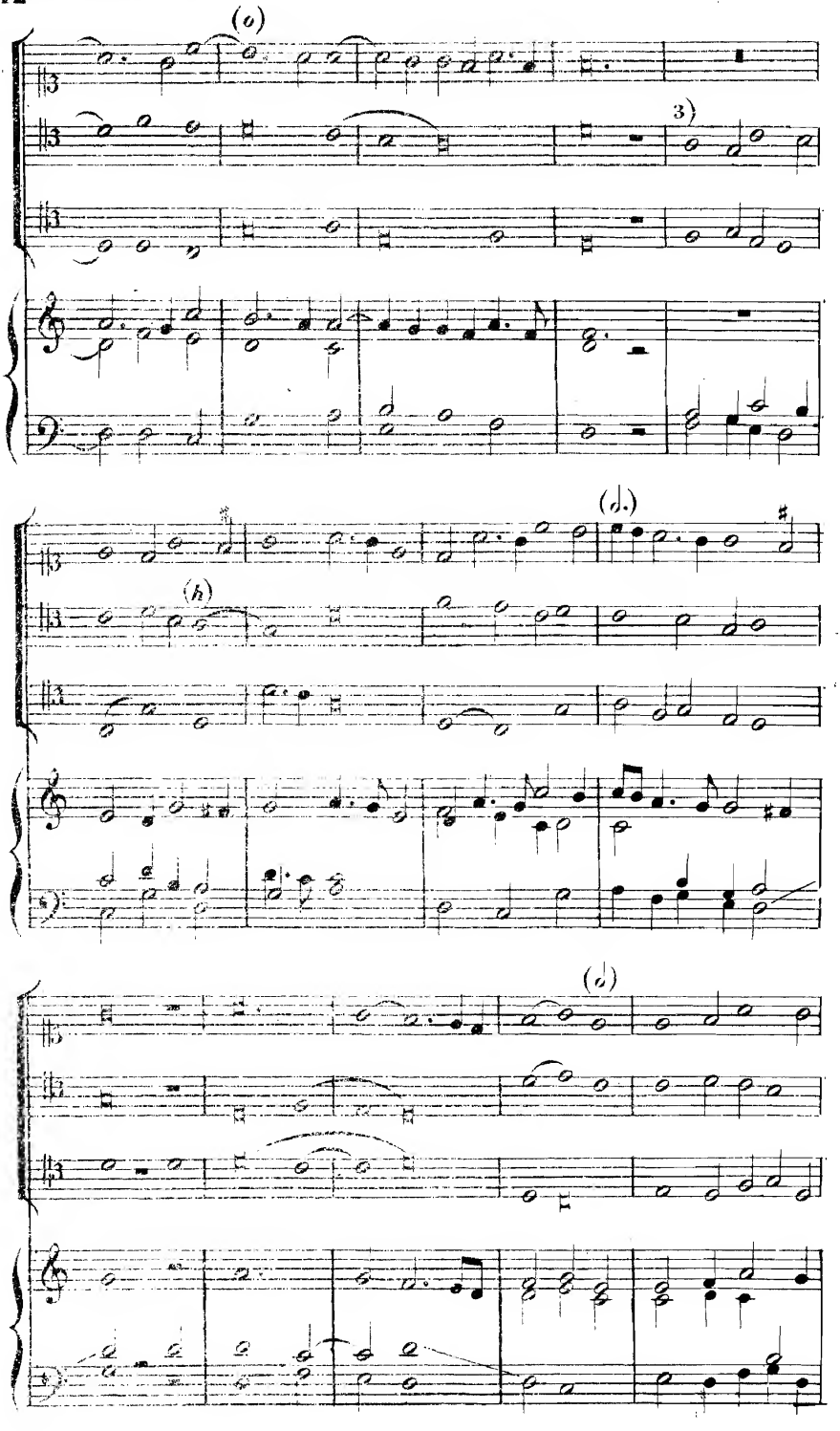

(g)
(d e)
(d)

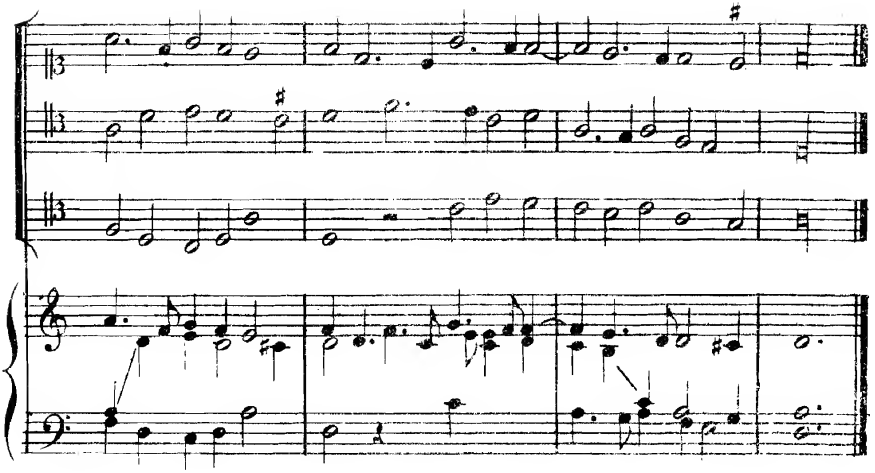
XIV.

Pillais
(Pillois, Pulloys).

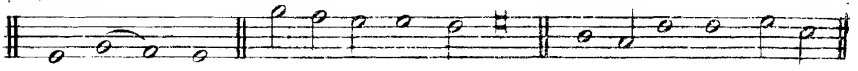
Ibidem fol. 85.



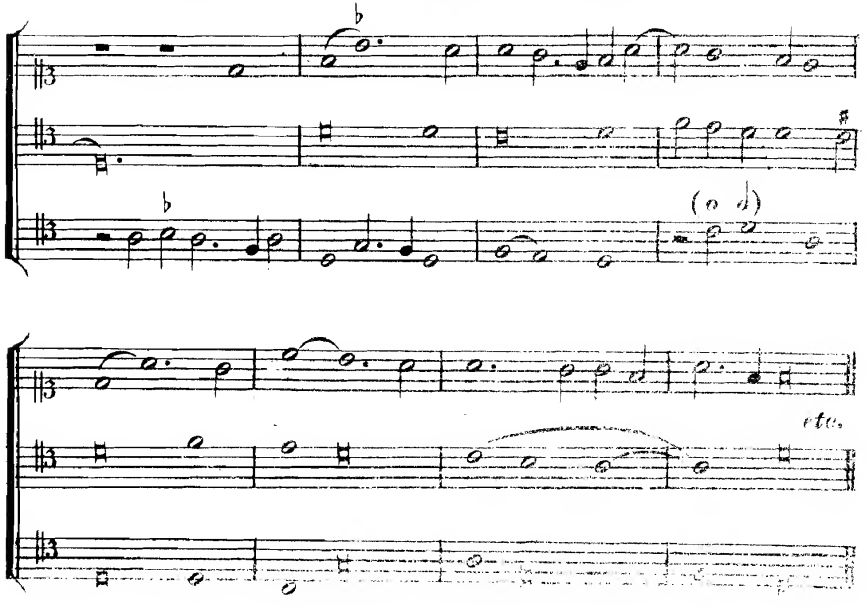

(c)
3)
(d.)
(h)
(c)



1) *Ms.* 2) *Ms.* 3) *Ms.*



4) *Von Takt 9 bis 16 ist vielleicht folgende Korrektur vorzuziehen, obgleich dann im Takt 16 die Pausen wegbleiben müssen.*



TÄNZE

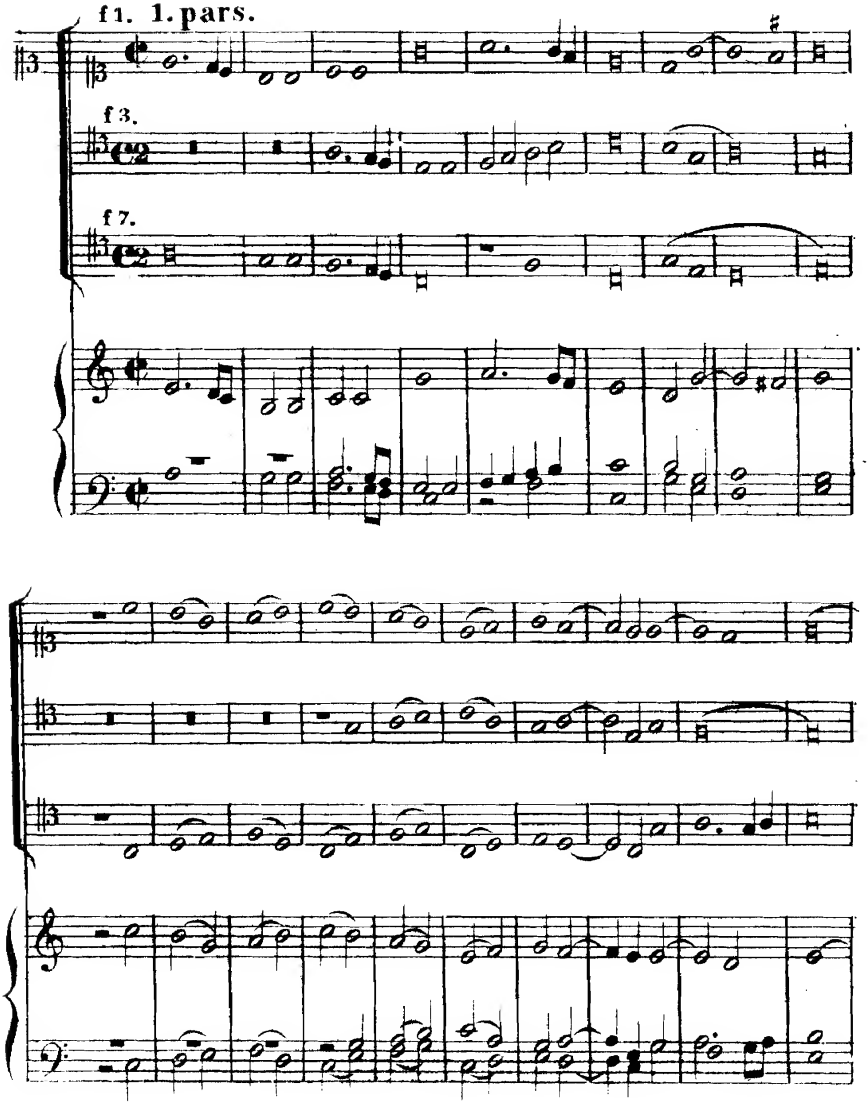
des XV. bis XVII. Jahrhunderts.

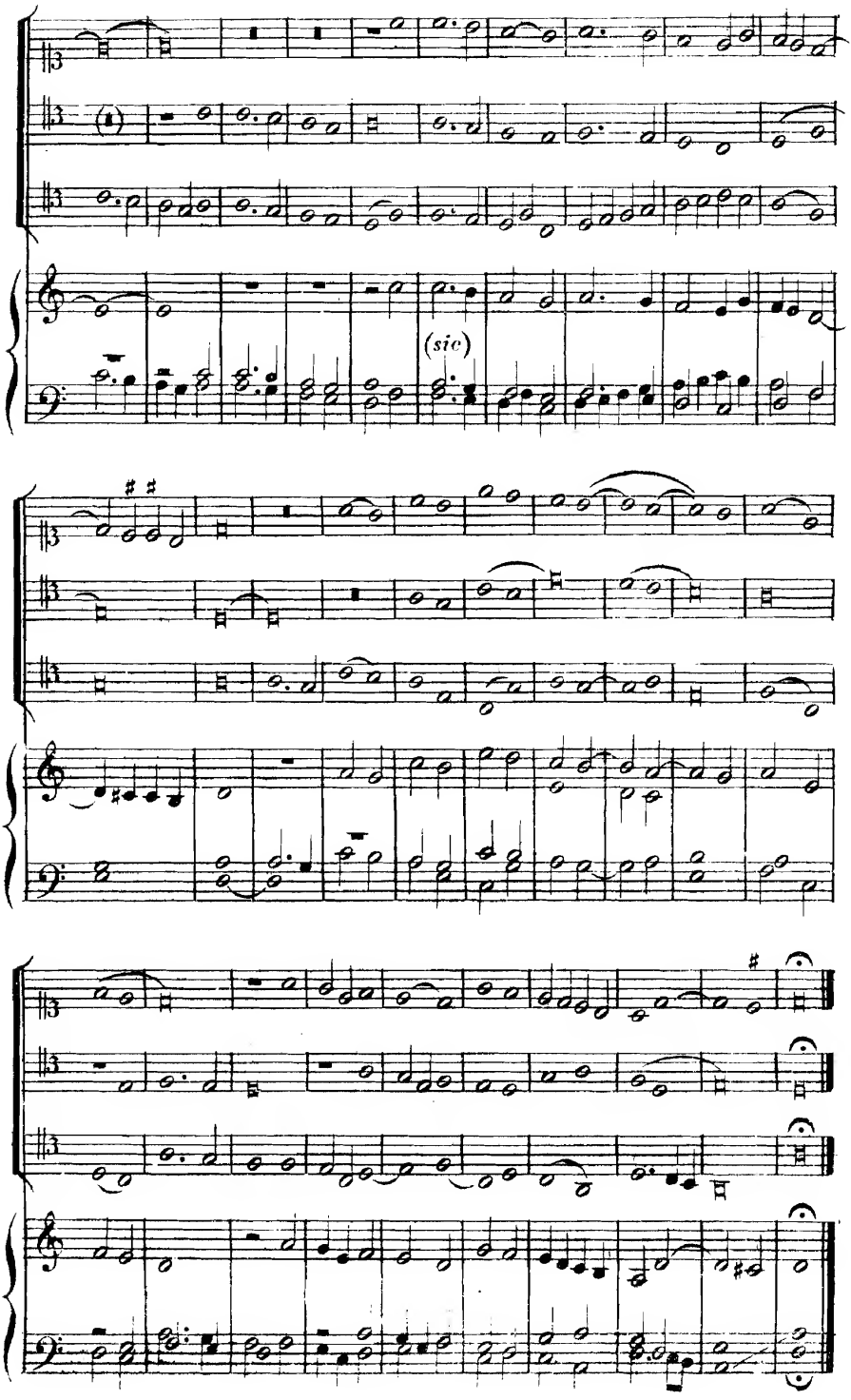
I.

Der ratten schwantz.

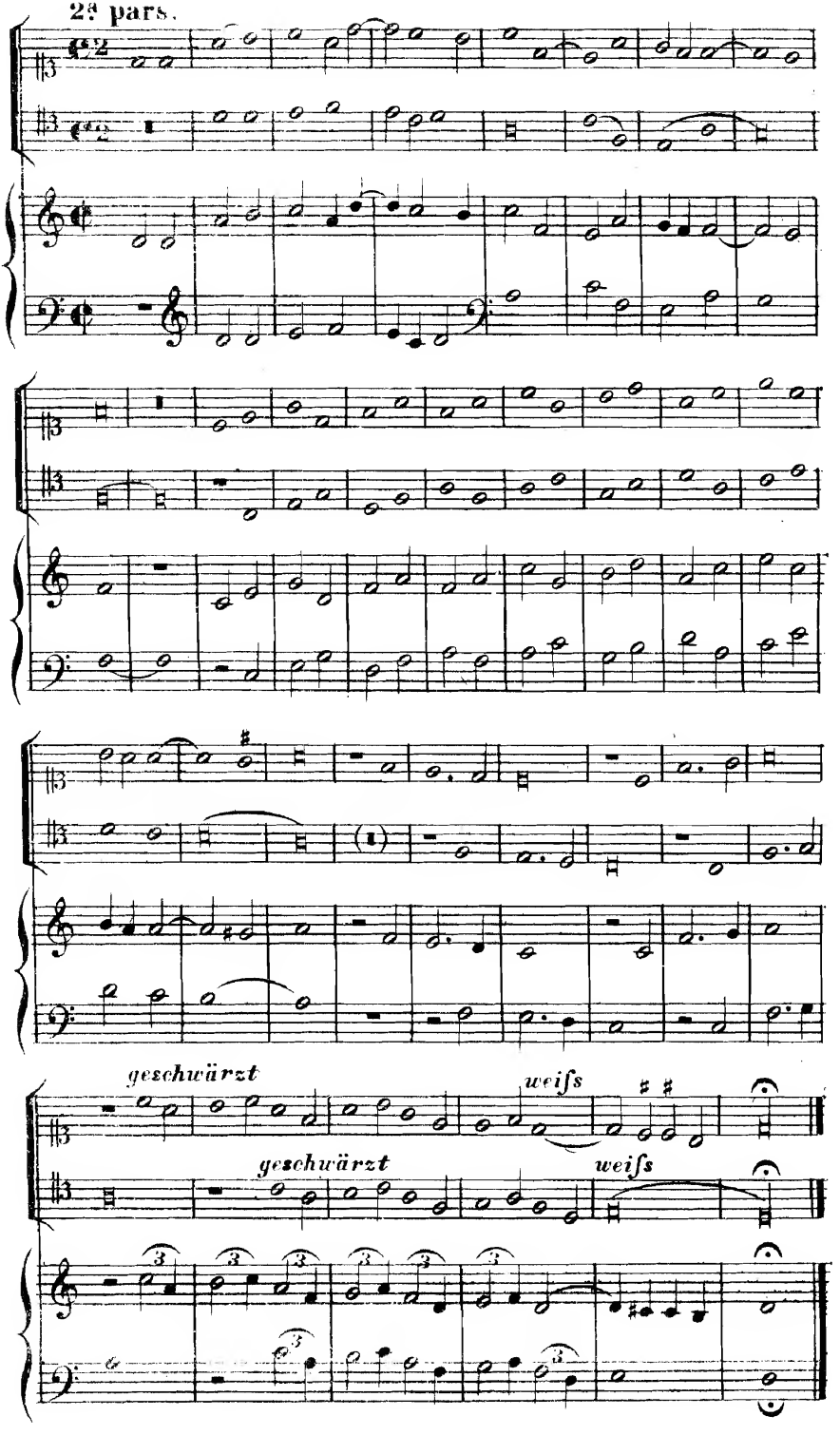
Carmen.

Berliner Liederbuch.

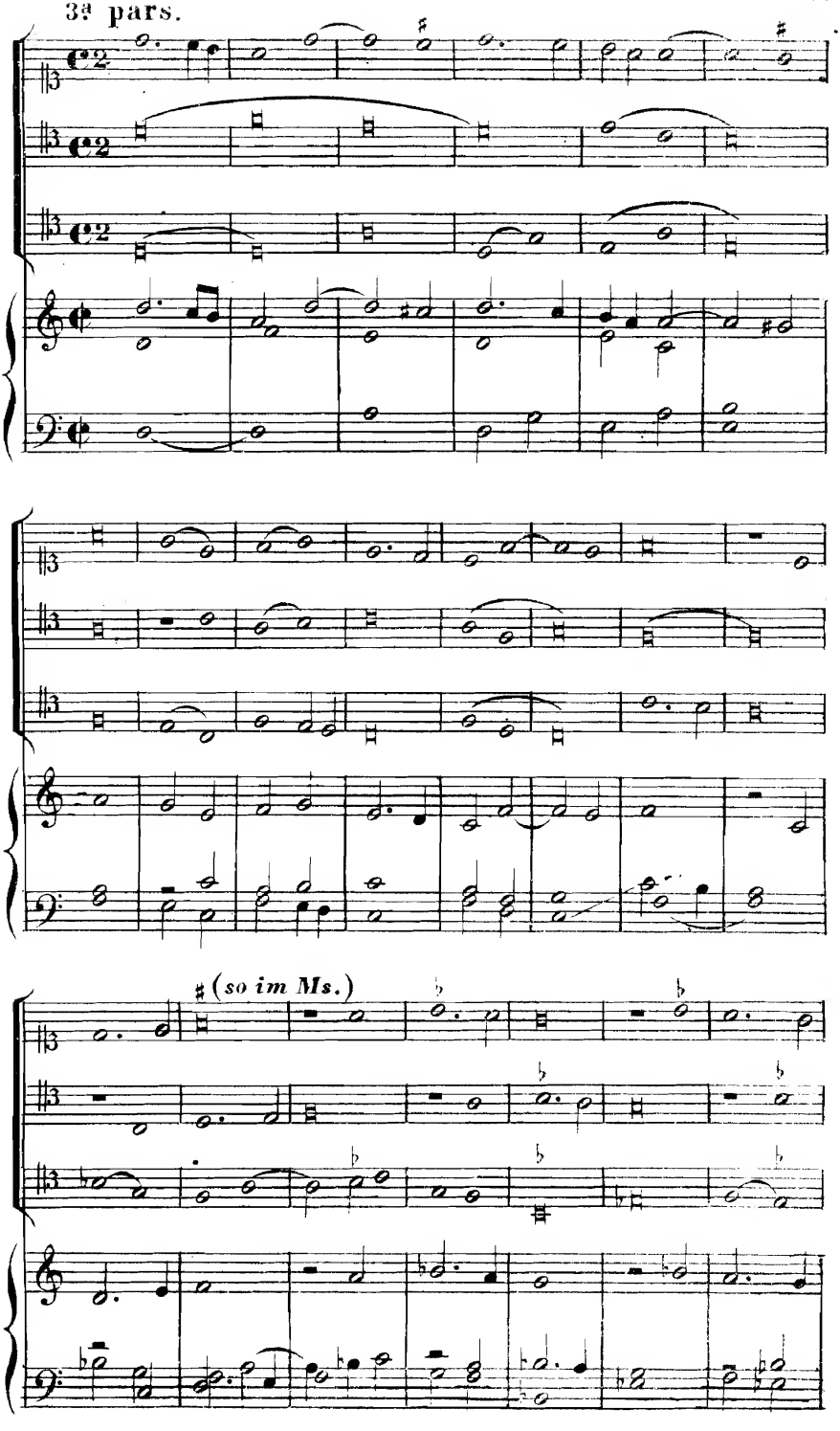


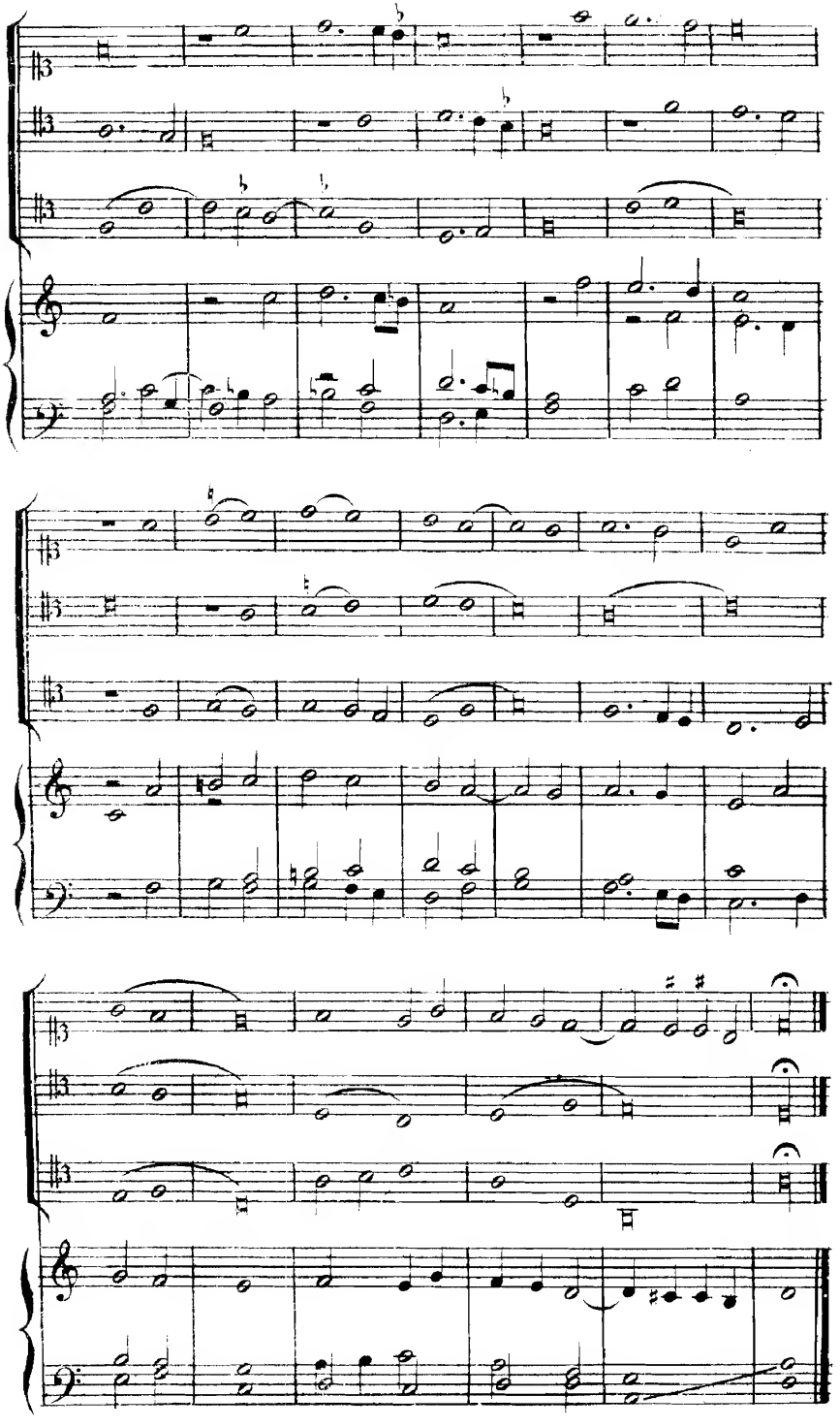

(sic)

2ª pars.



3ª pars.

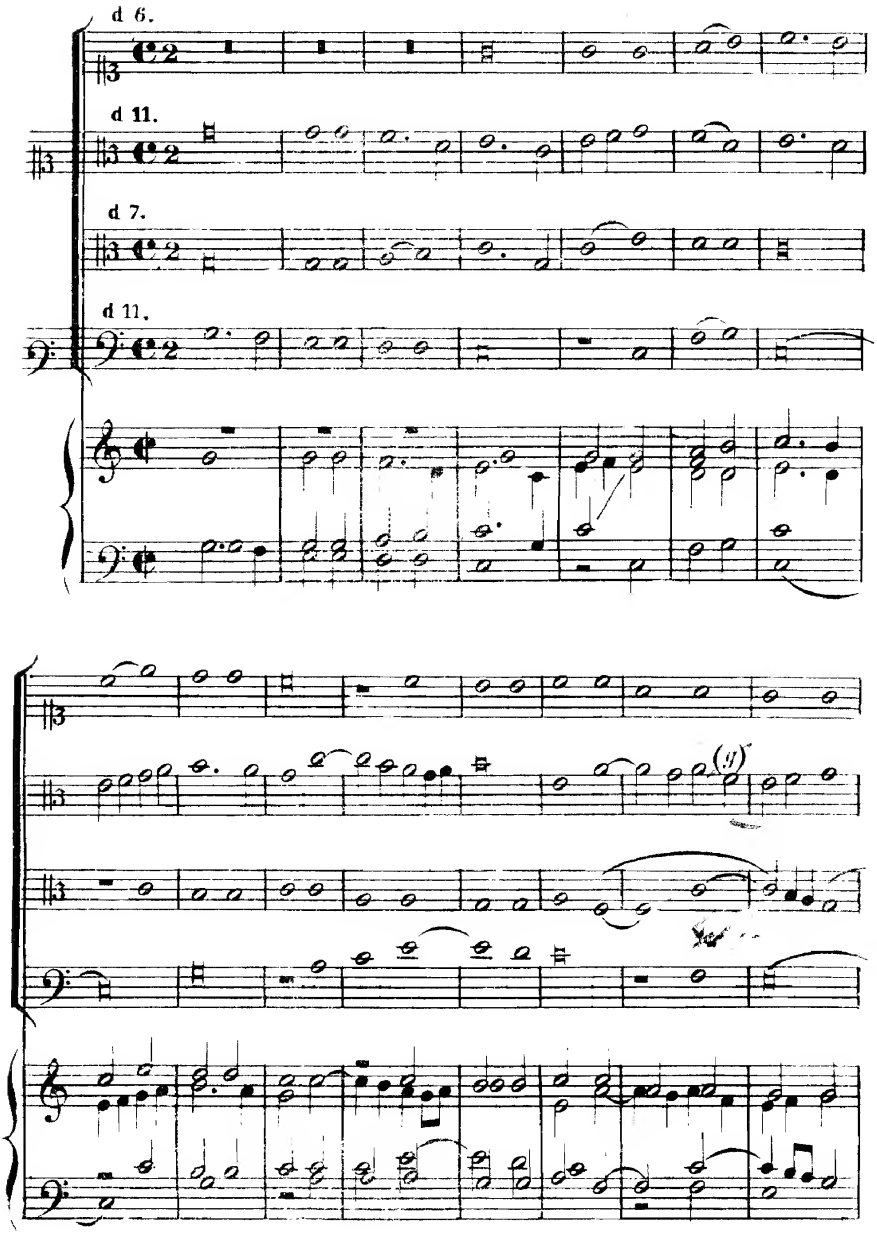


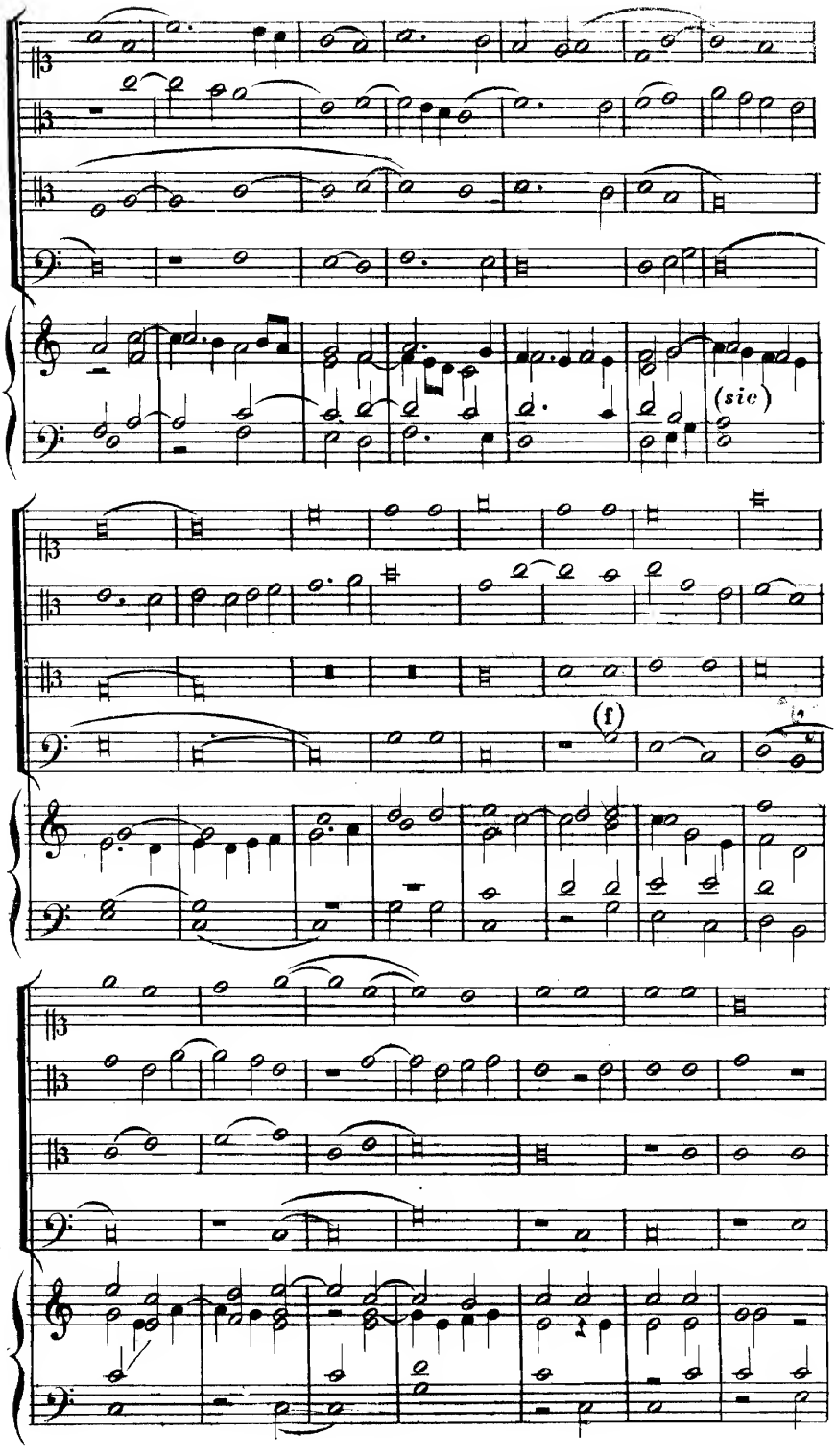


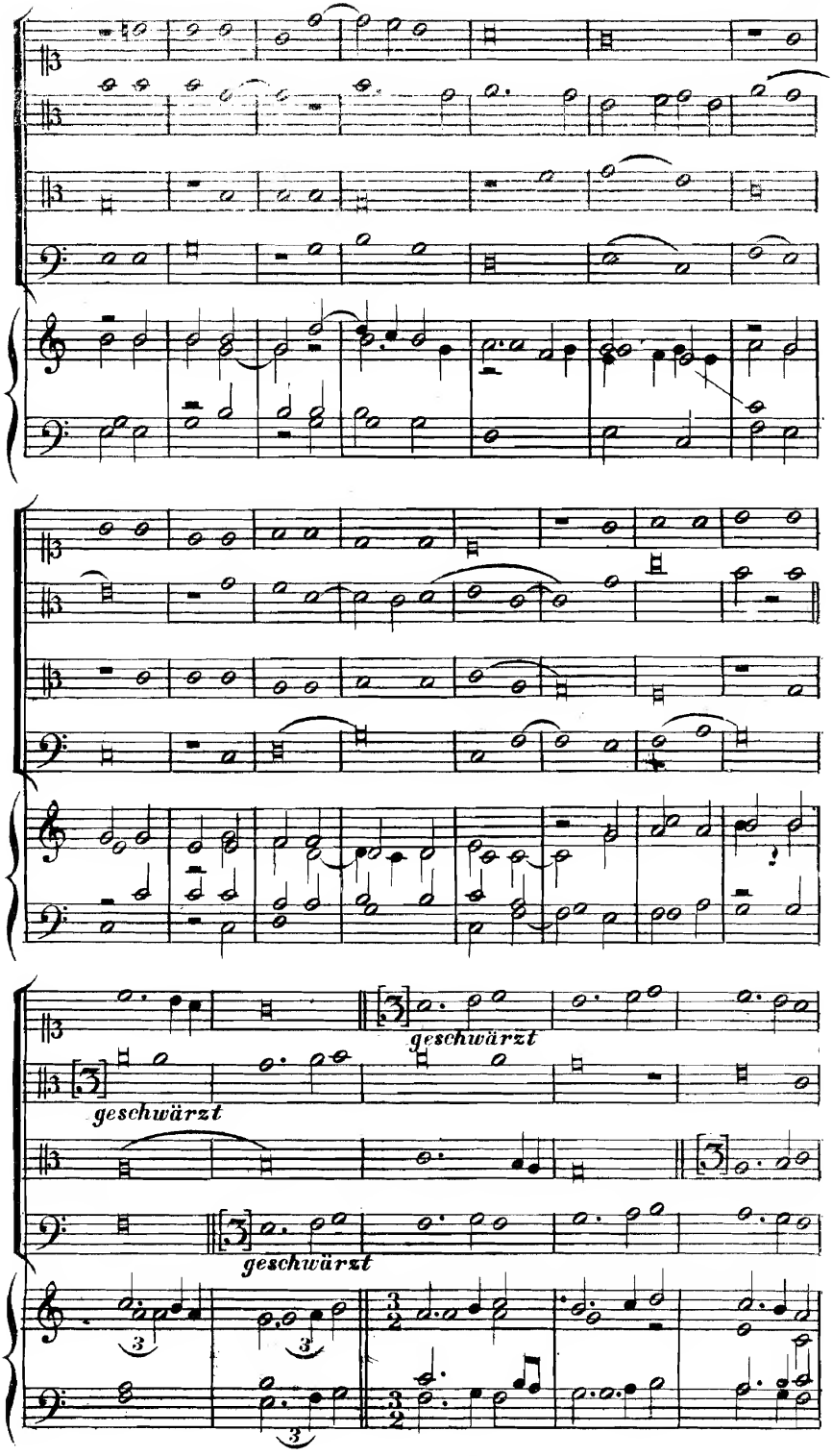
II.

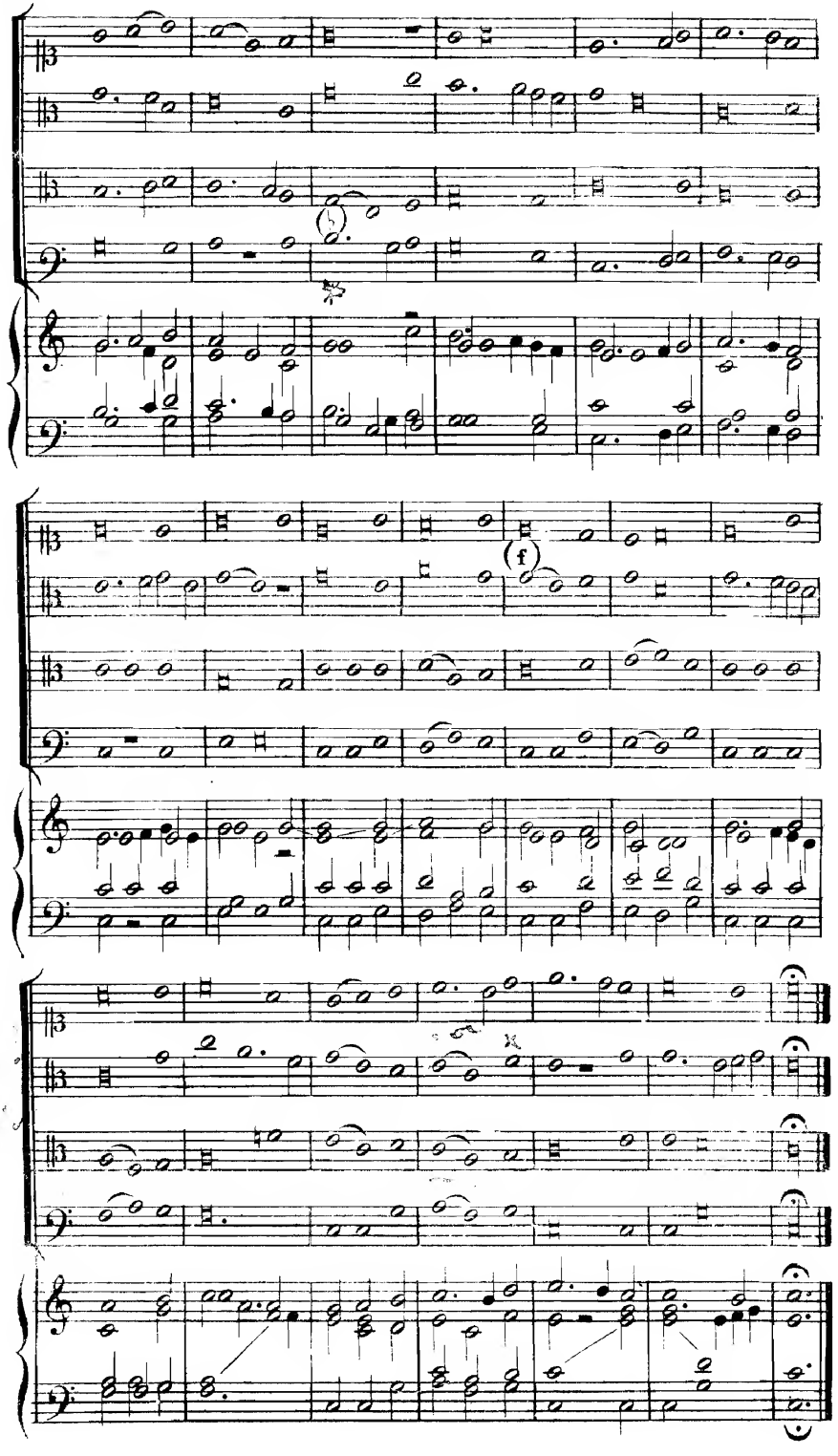
Der pawir schwantz. Rubinus (Rubinet?).

Berliner Liederbuch.




(sic)
(f)

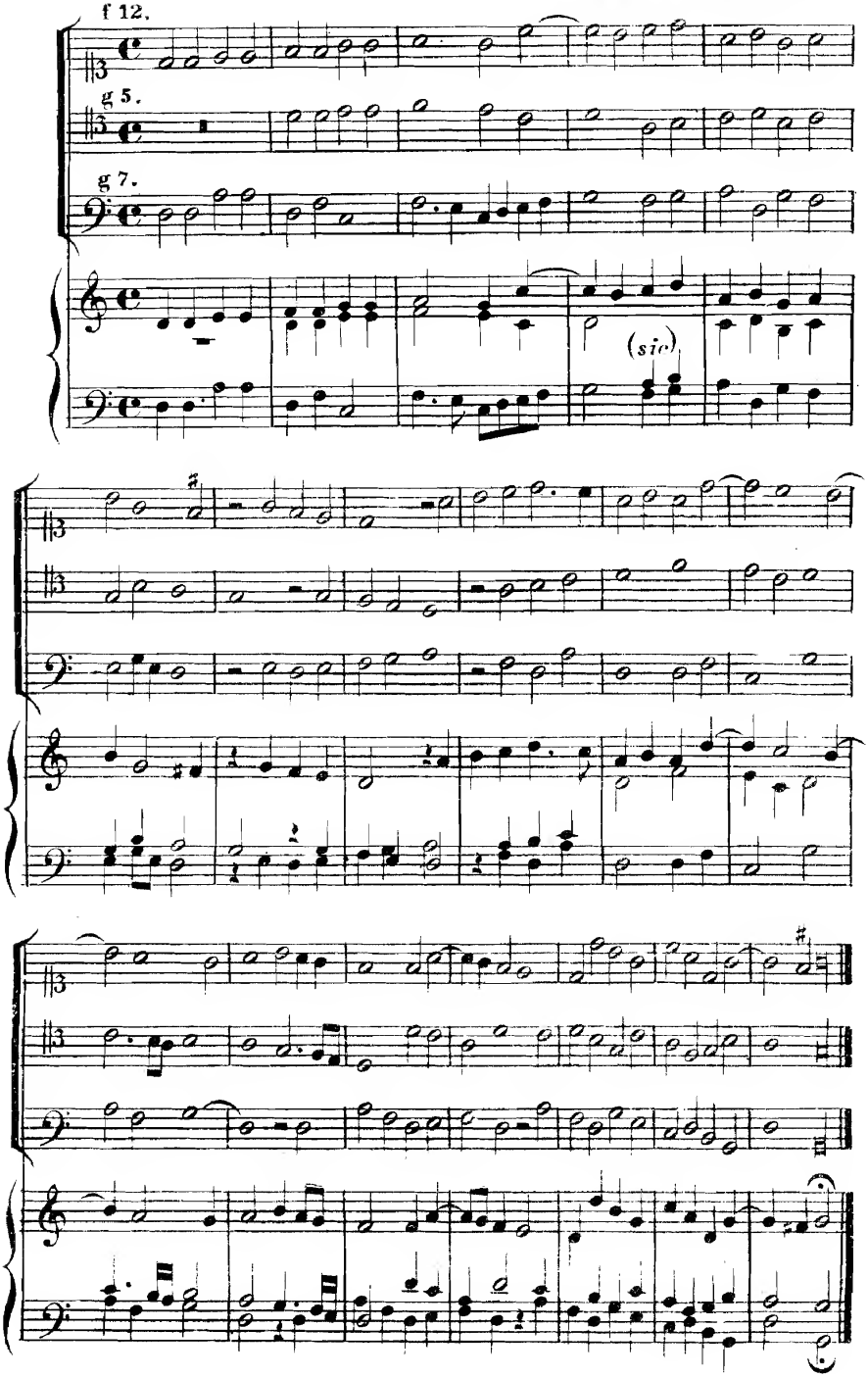

geschwärzt
geschwärzt
geschwärzt


(f)

III.

Der kranch schnabil.

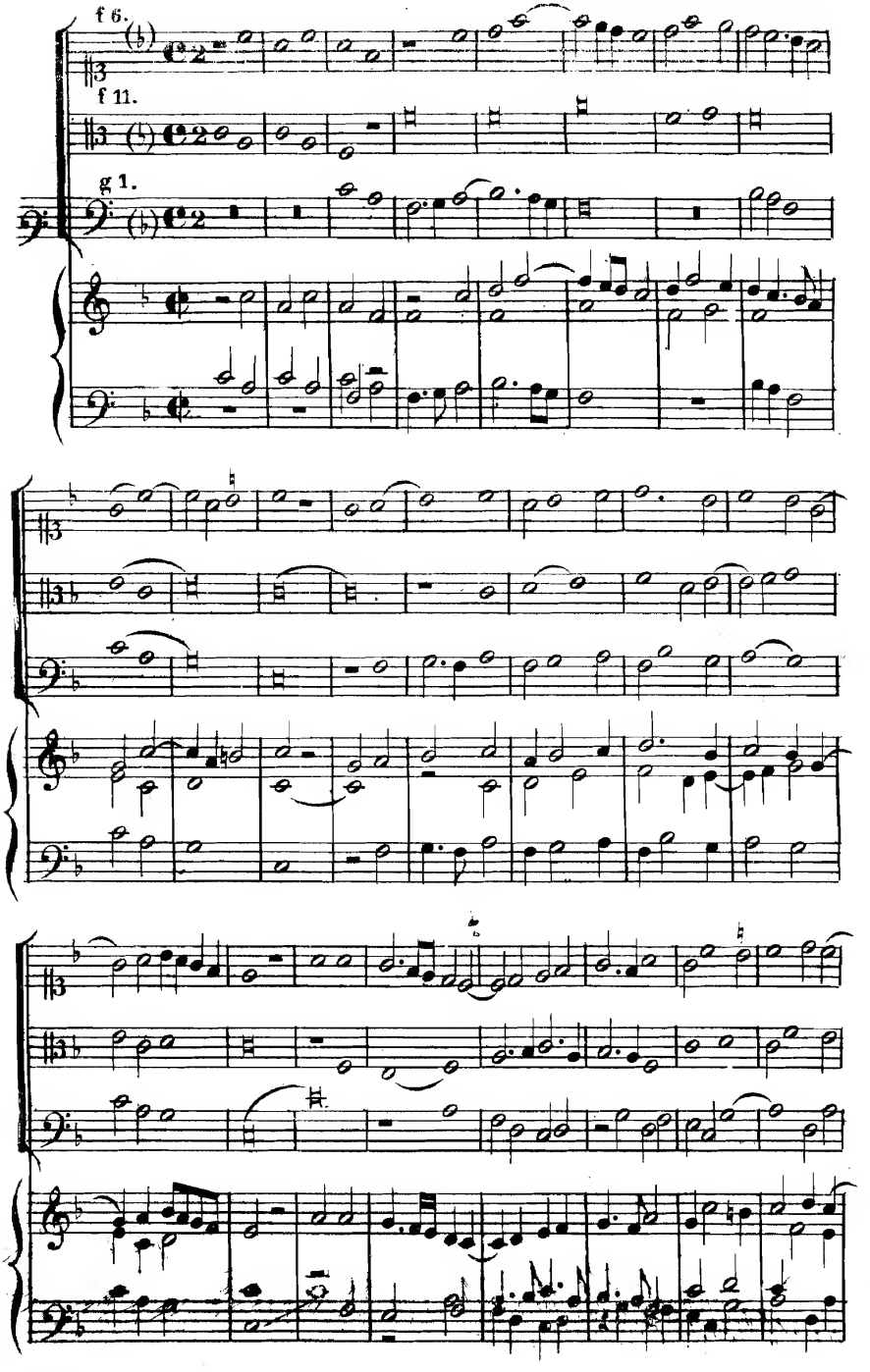
Berliner Liederbuch.

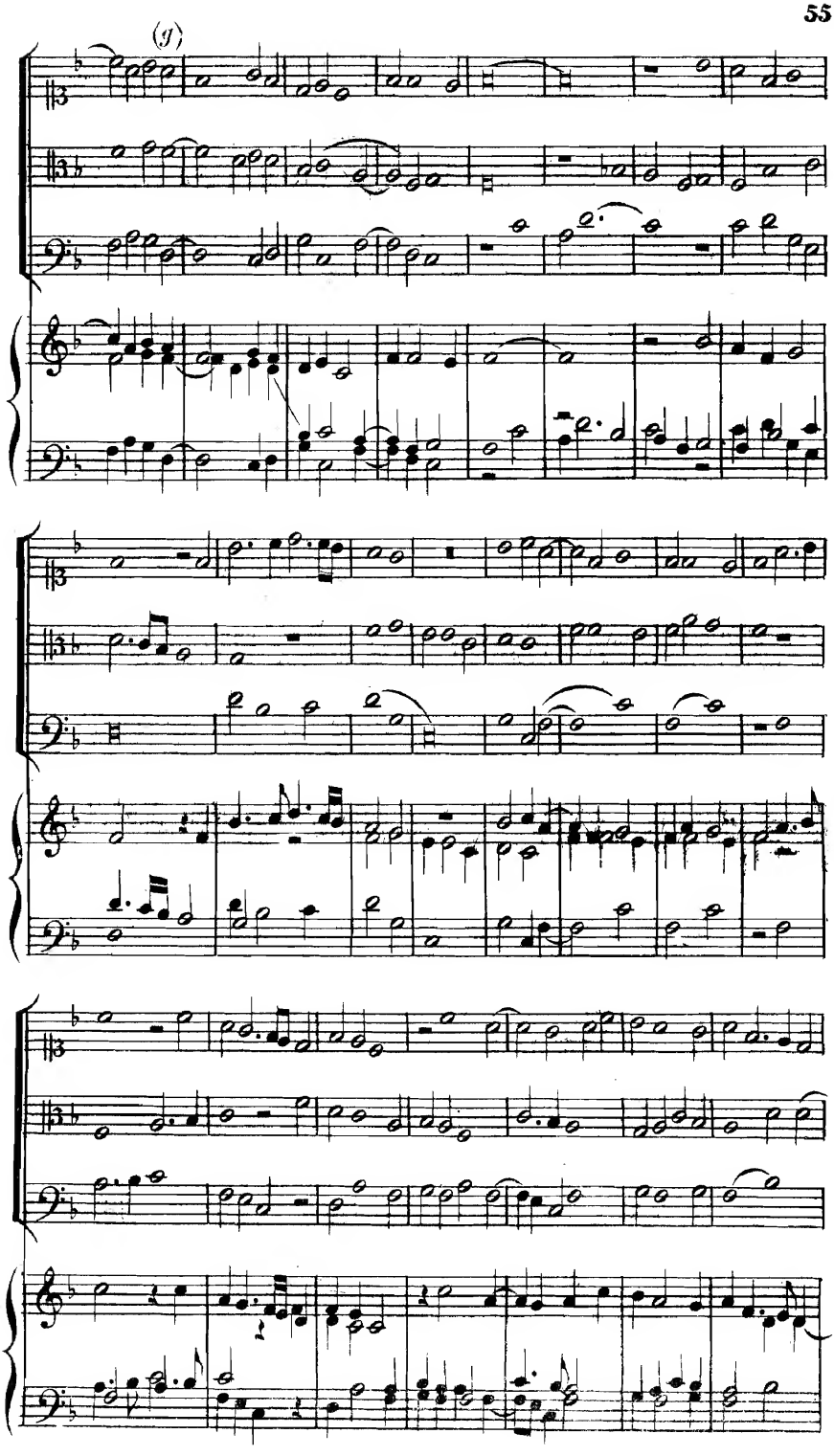


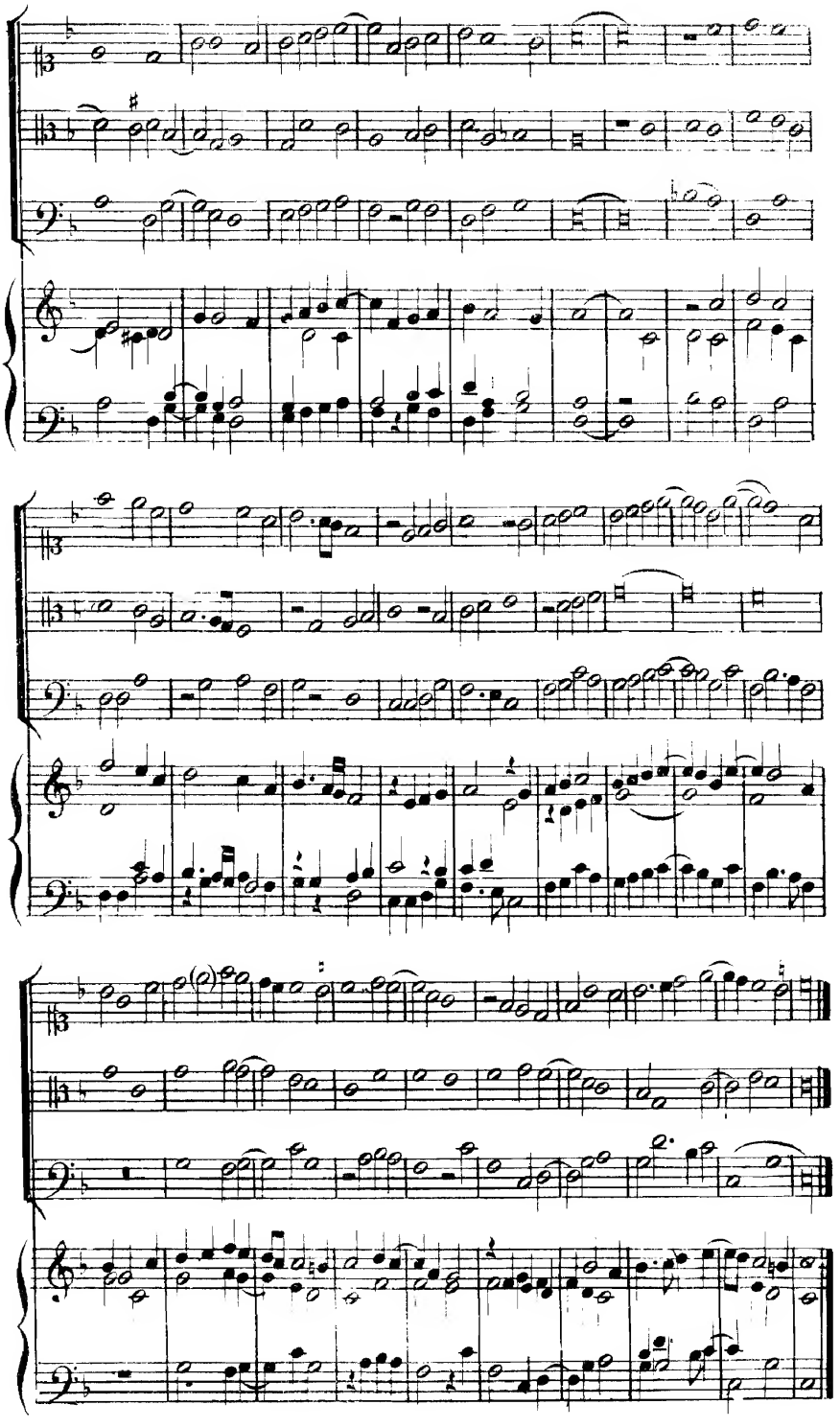
IV[a]

Der fochs swantez.

Berliner Liederbuch.

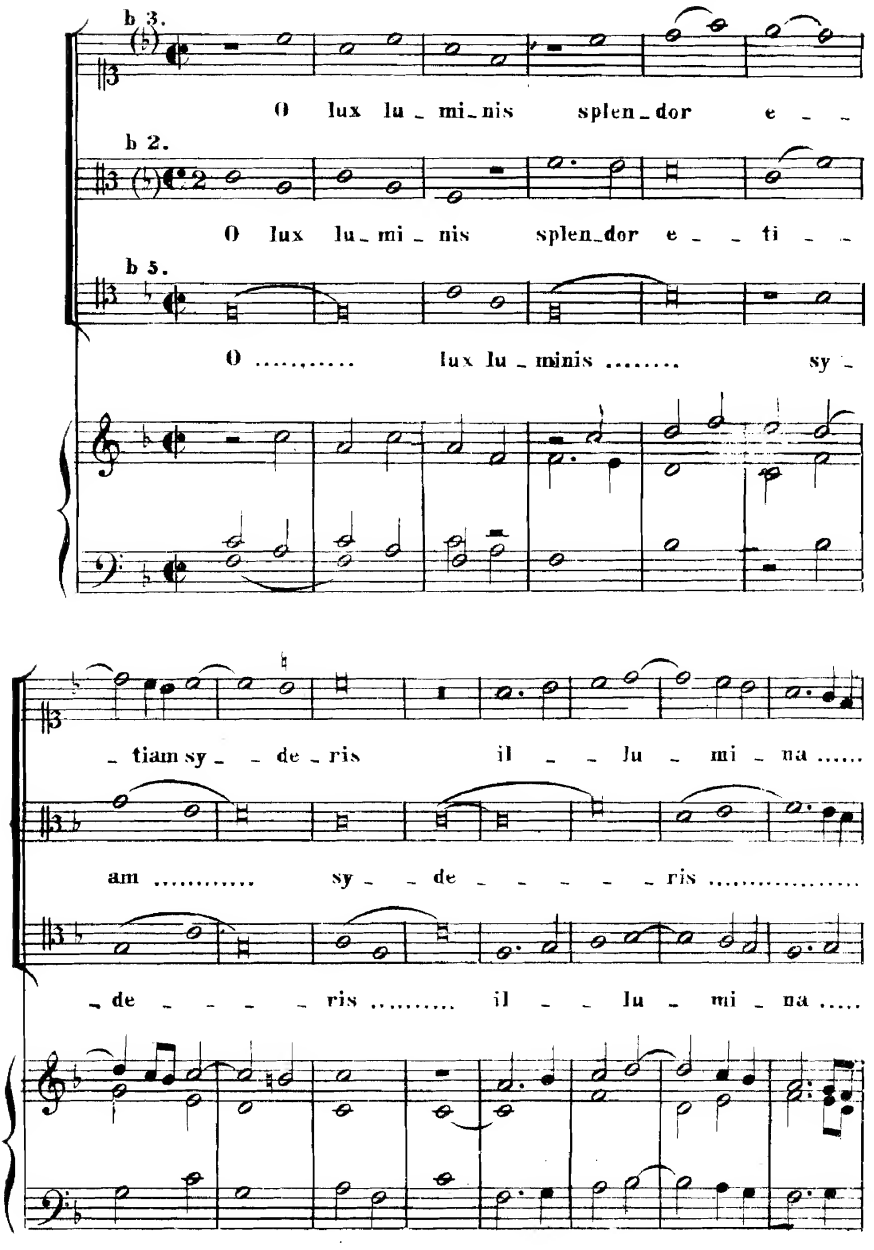


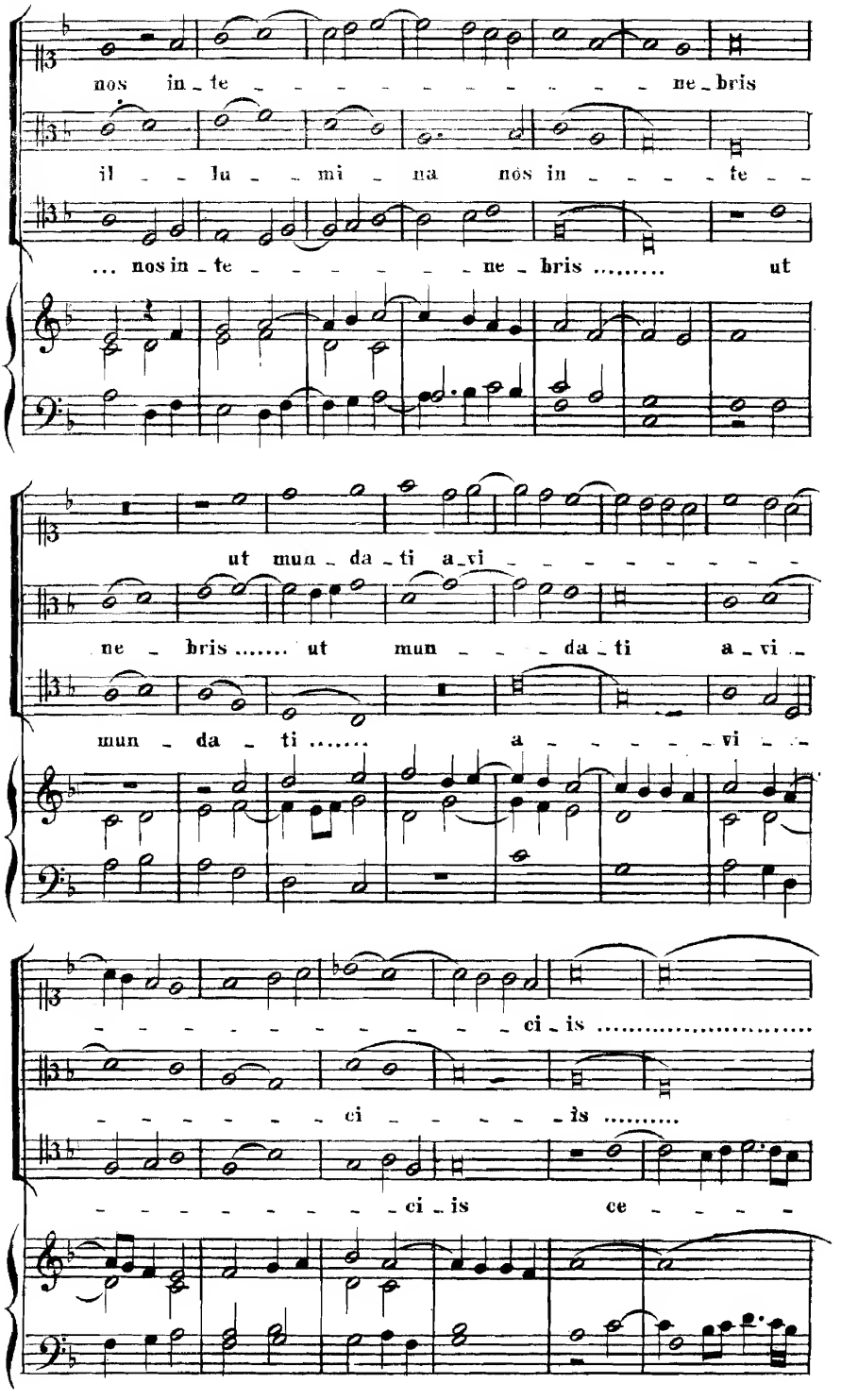

(g)

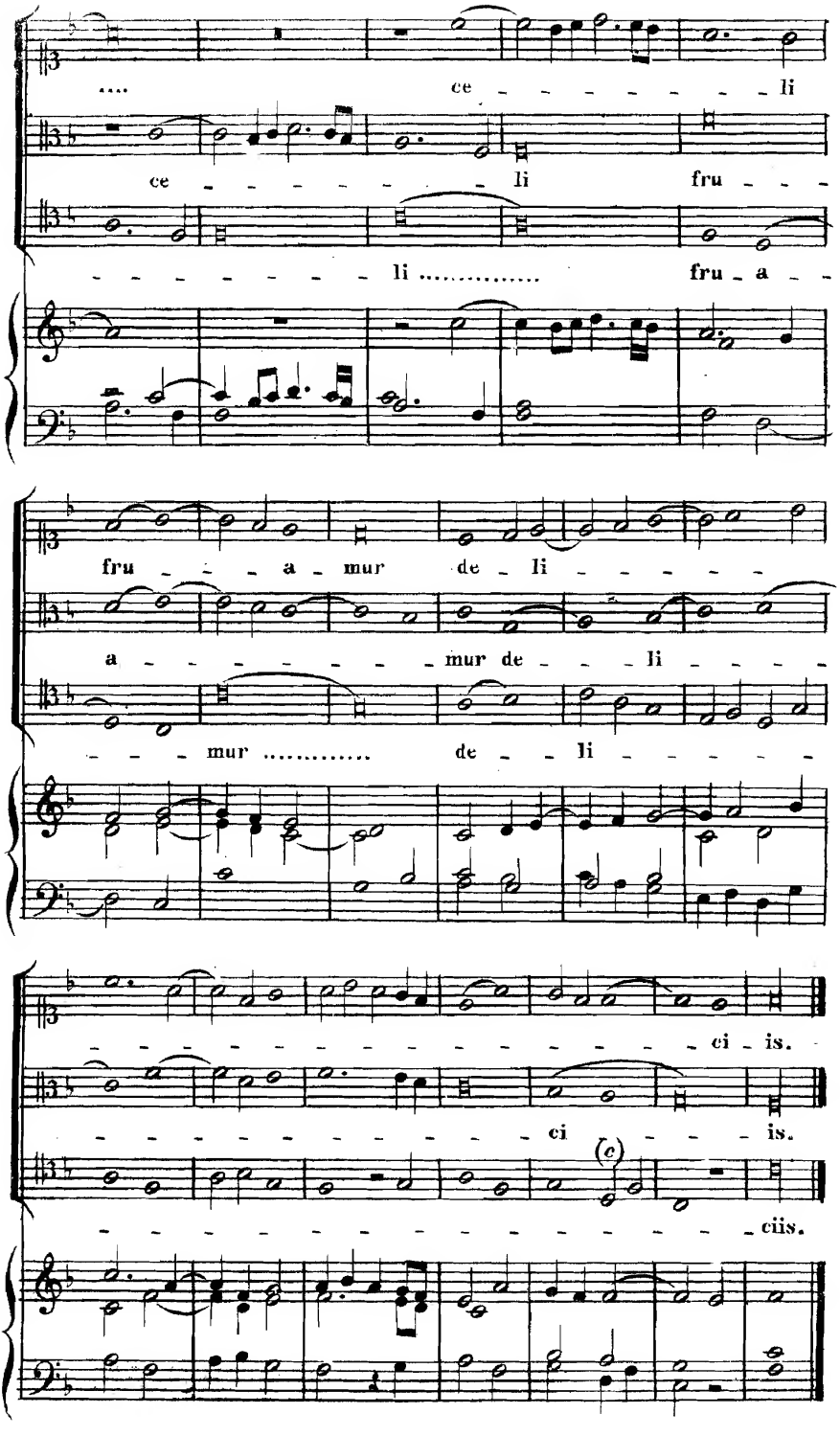


Der fuchs schwantcz.

Berliner Liederbuch.




nos in_te ne_bris
il lu mi na nos in te
... nos in_te ne_bris ..... ut
ut mun_da_ti a_vi
ne_bris ..... ut mun da_ti a_vi
mun_da_ti ..... a vi
ci_is .....
ci is .....
ci_is ce

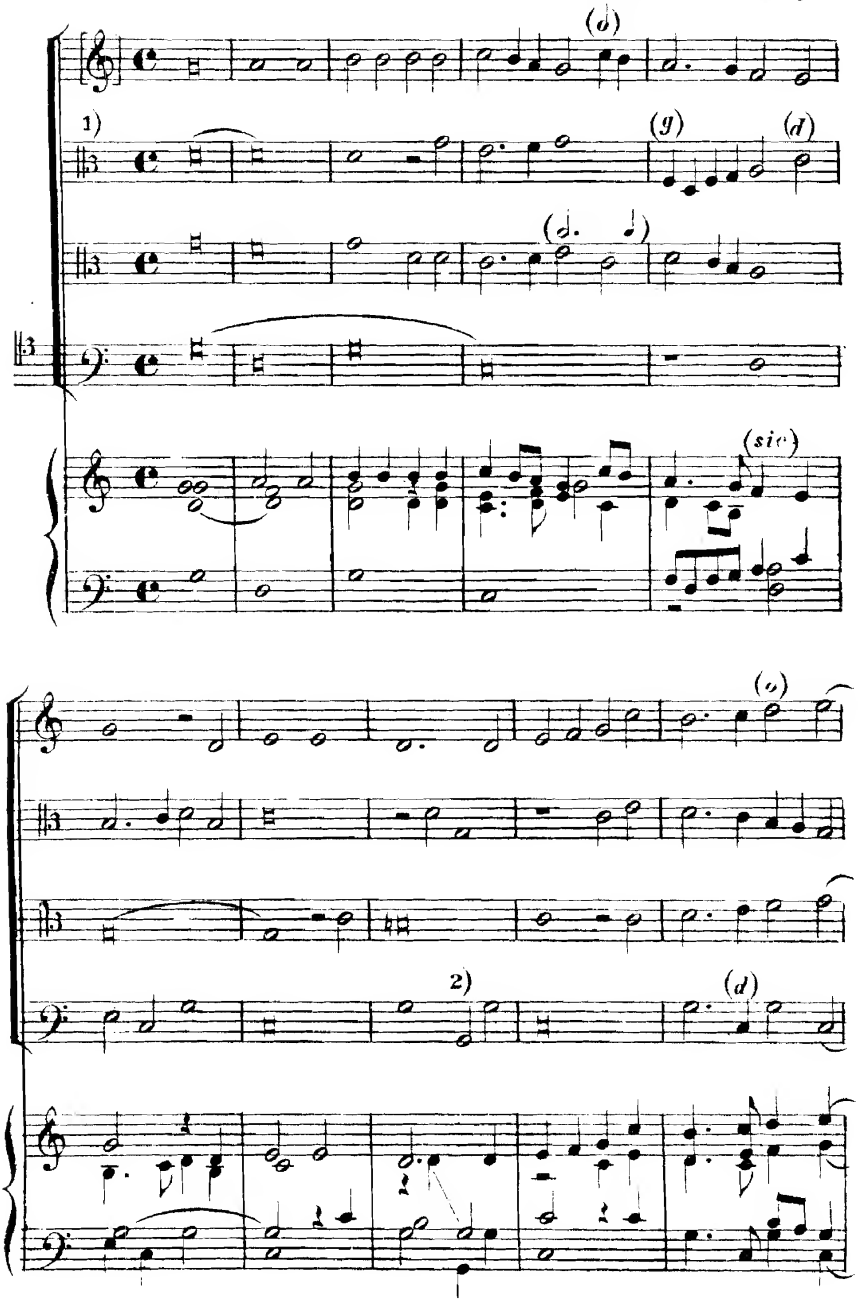

.... ce li
ce li fru
li ..... fru a
fru a mur de li
a mur de li
mur ..... de li
ci is.
ci is.
ciis.

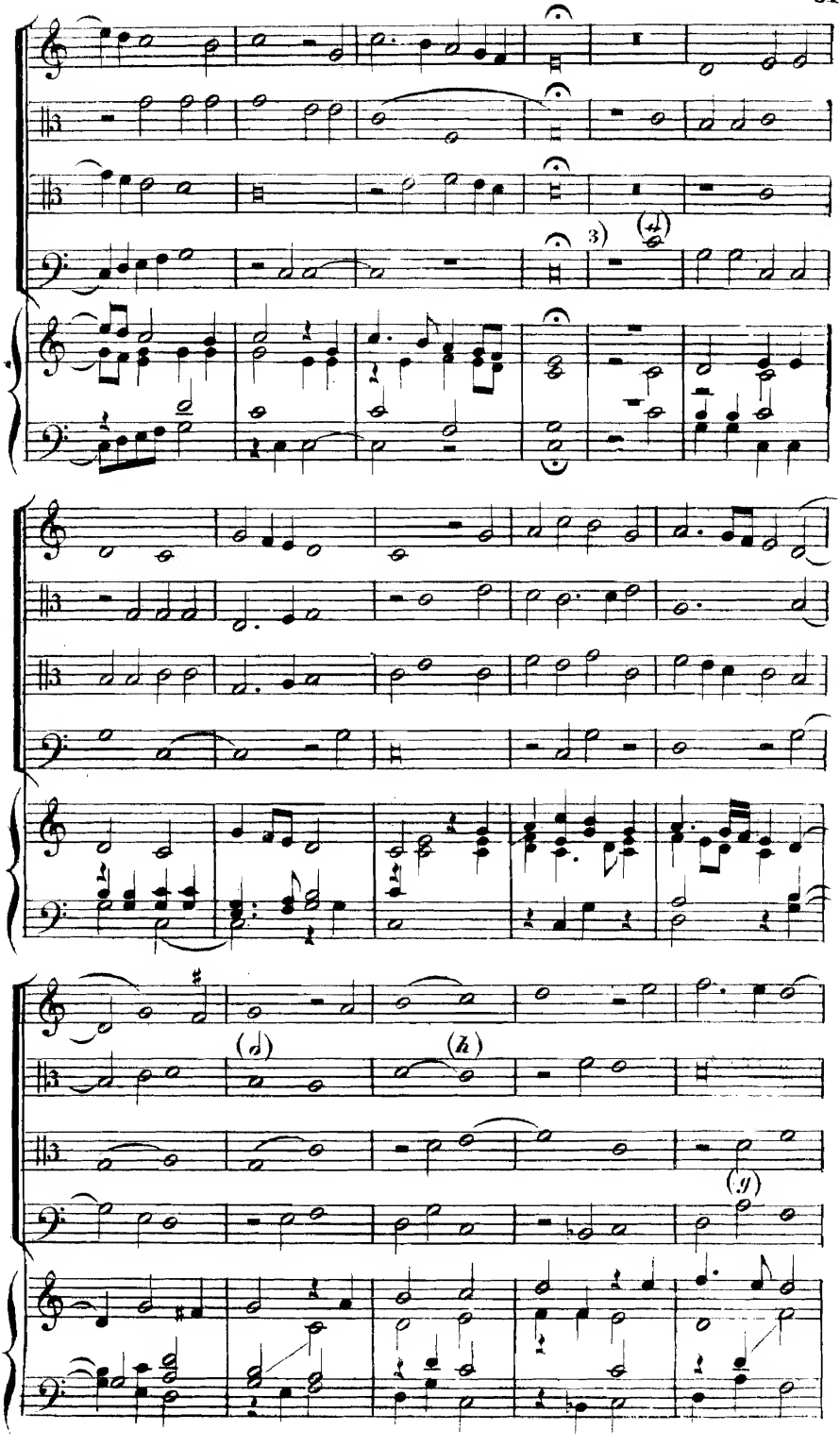
V.

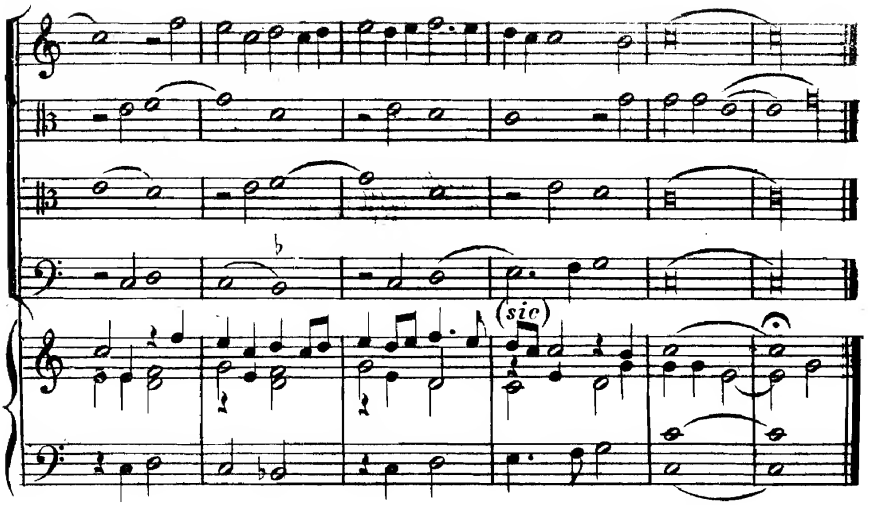
BERBIGANT

Der pfoben swancz.

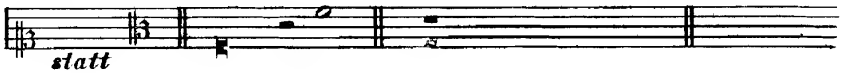
Walther'sches Liederbuch.




3)
(4)
(d)
(h)
(g)



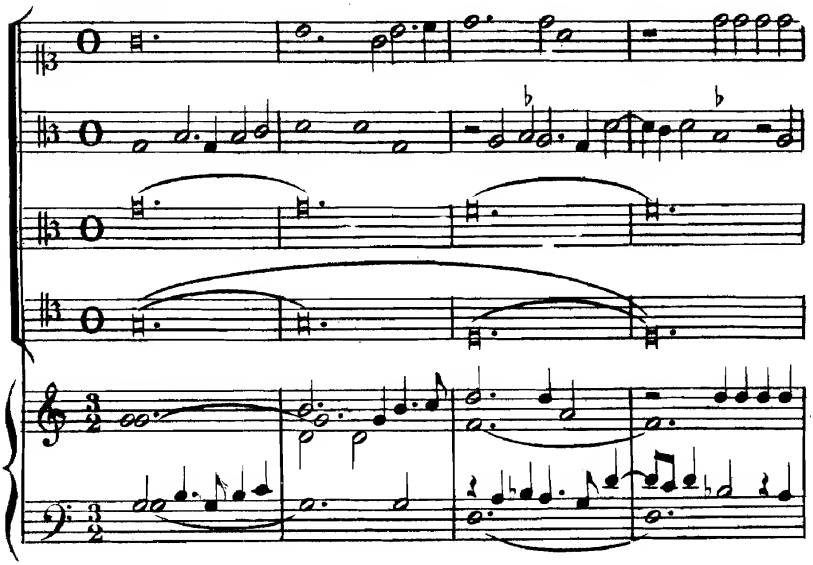
1) *Manuscr.* 2) *Ms.* 3) *Ms. mir unerklärlich*

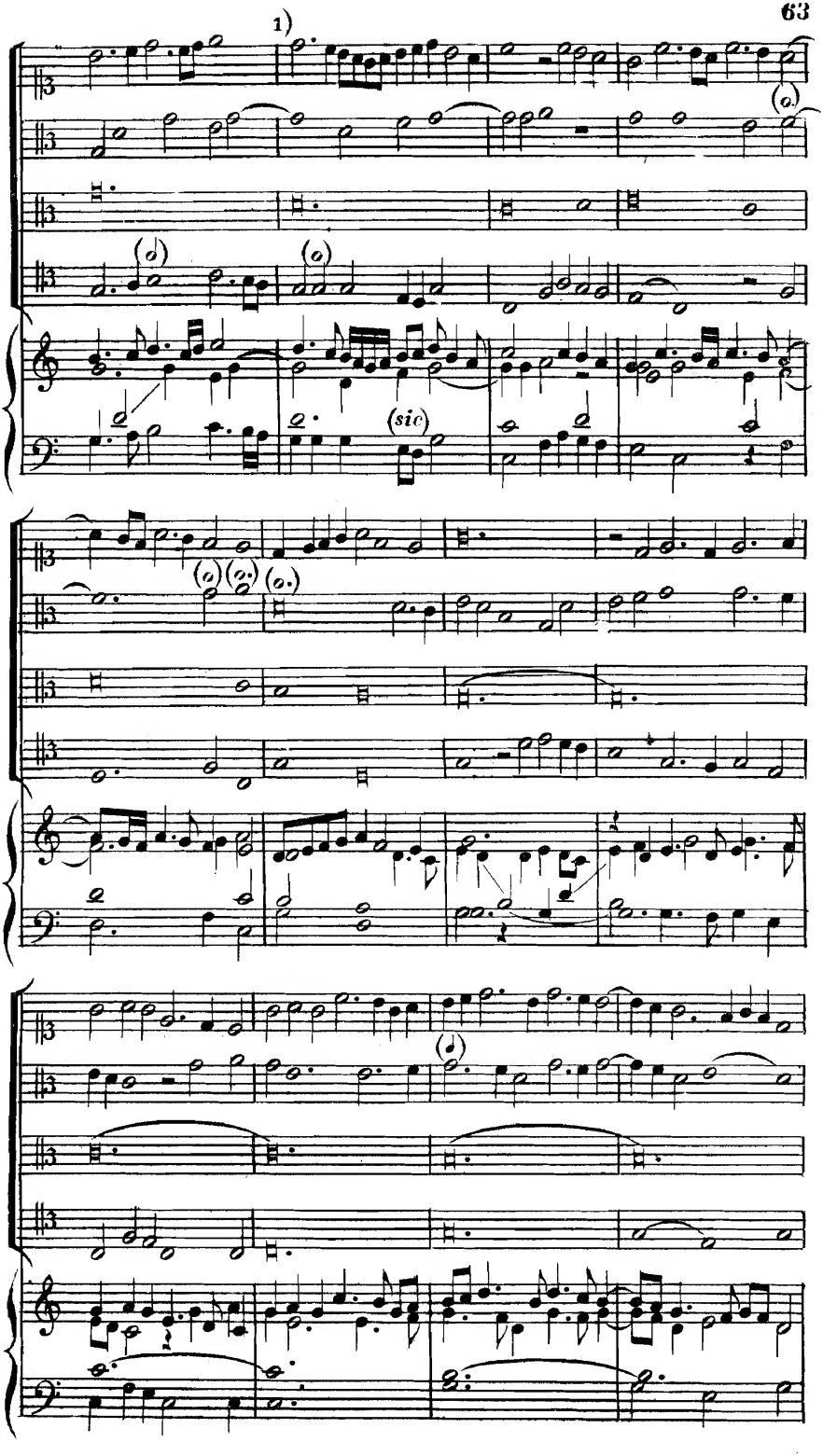


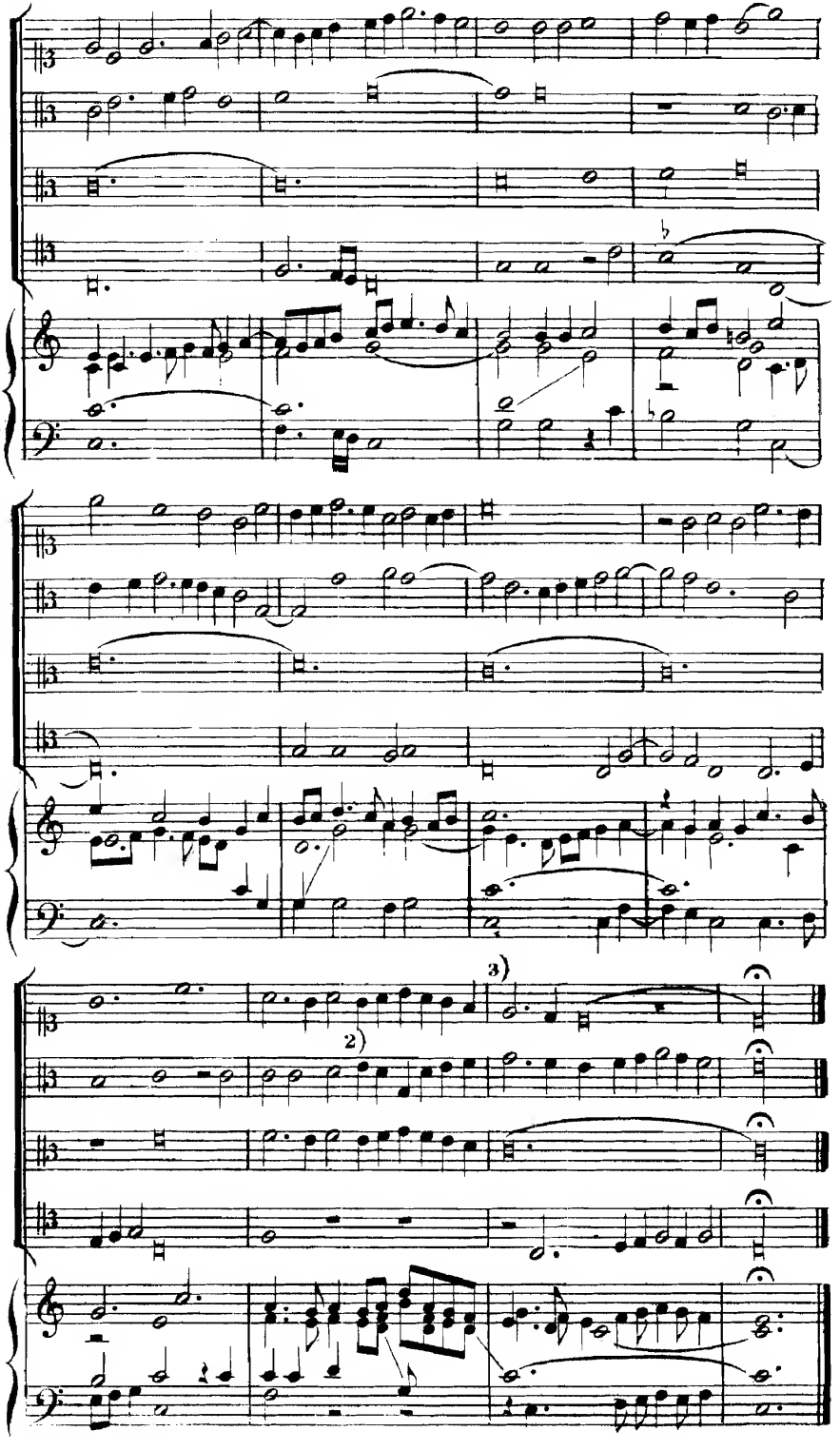
Dieselbe Tenor-Melodie befindet sich im Berliner Liederbuch überschrieben:

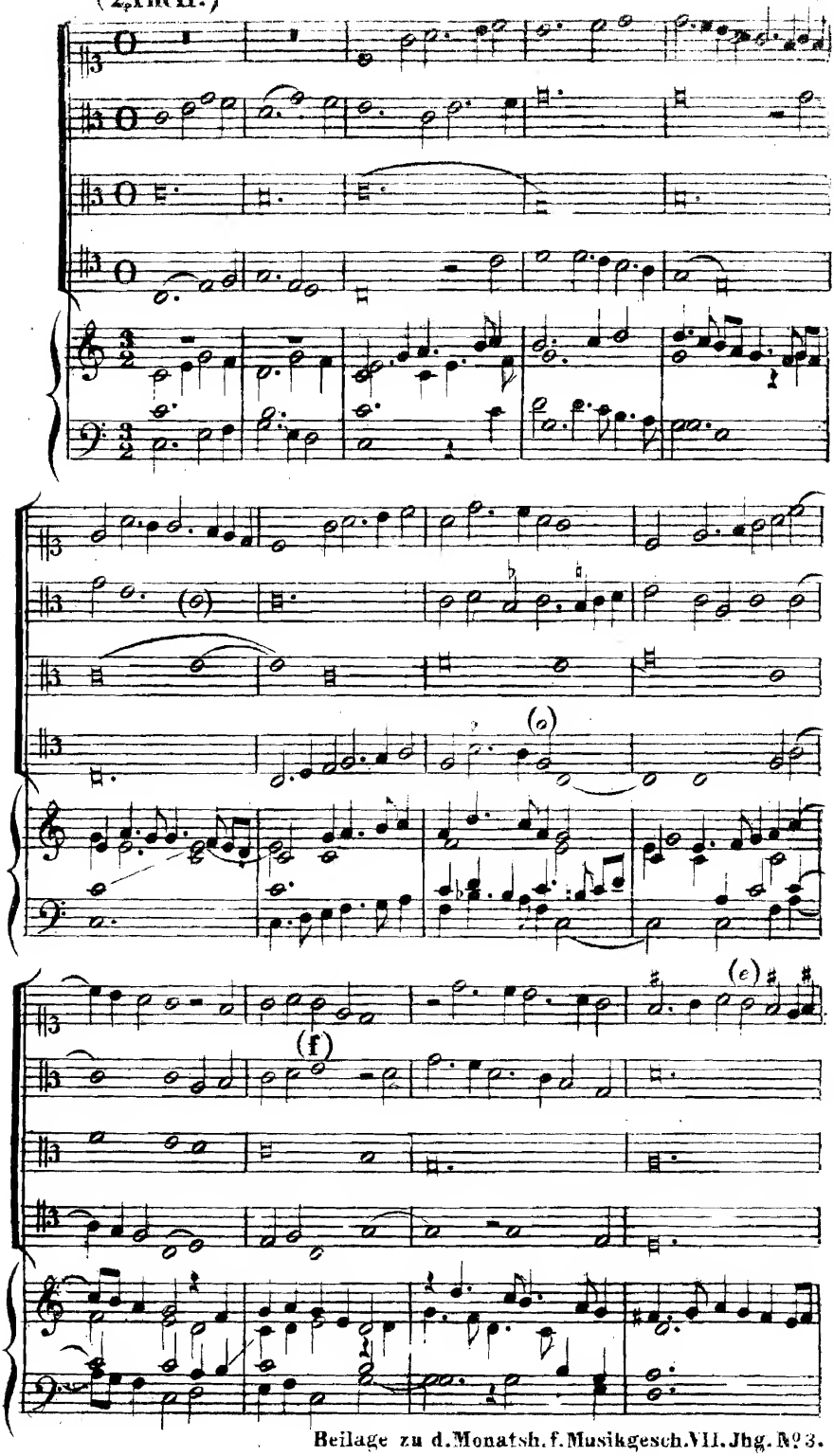
Phfawin schwantz Pauli de broda.

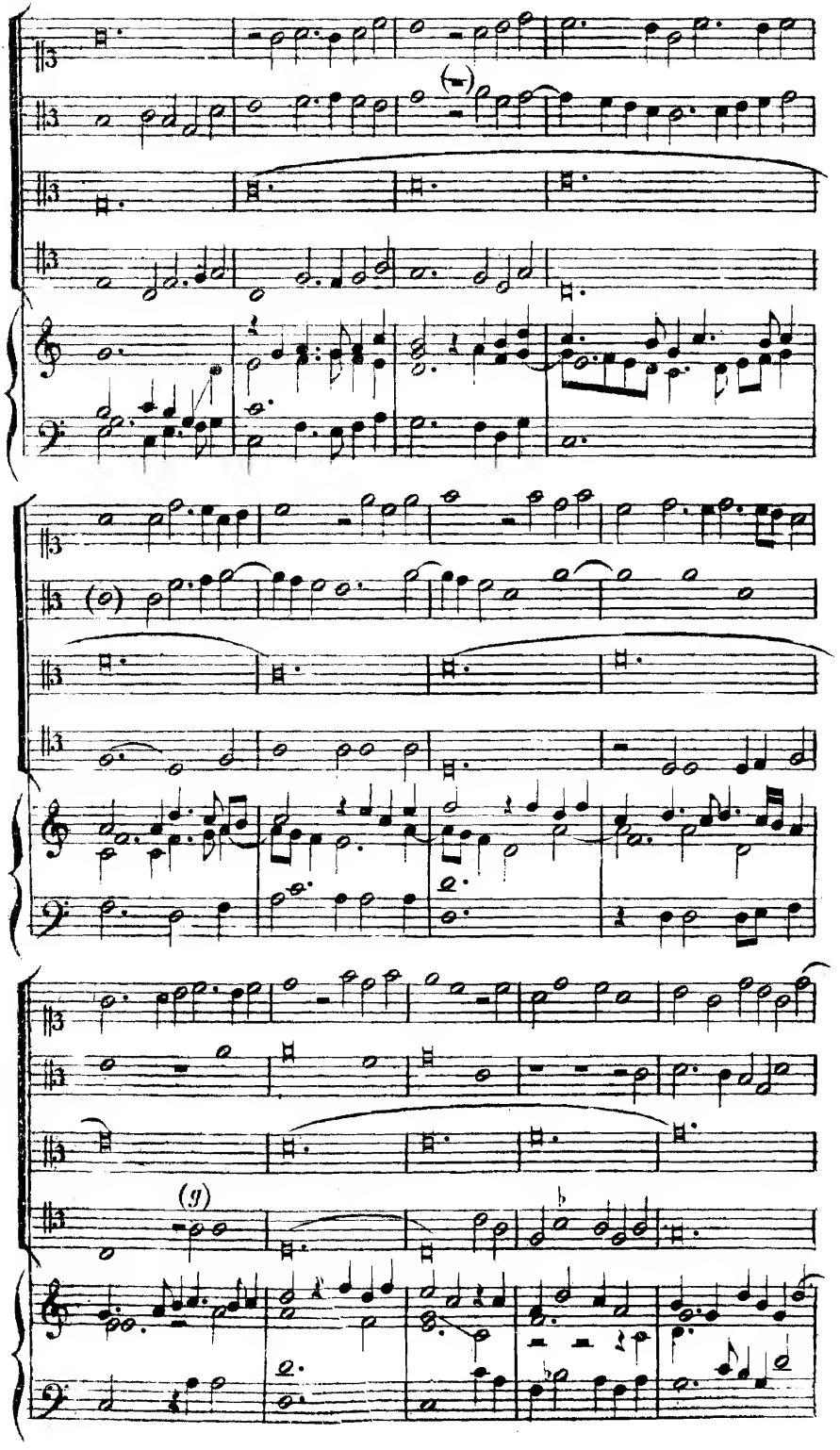
(1 Theil.)

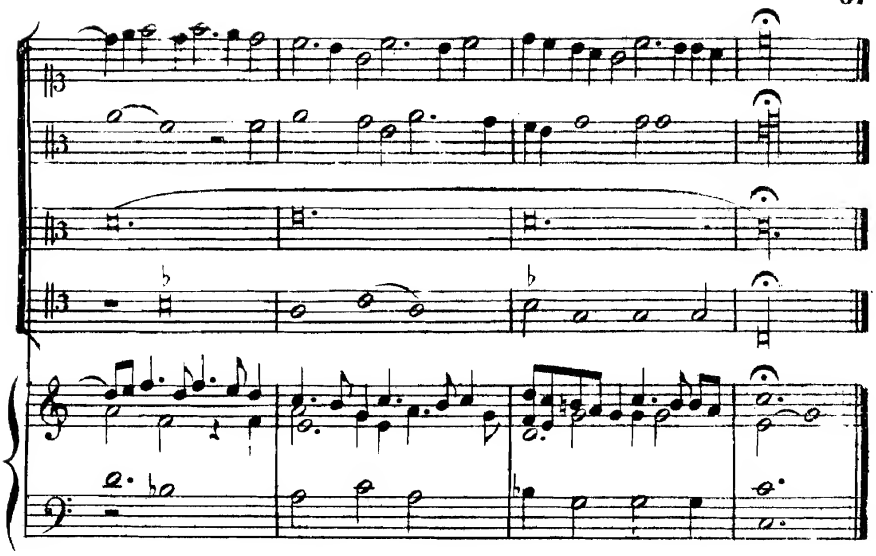



1)
(sic)

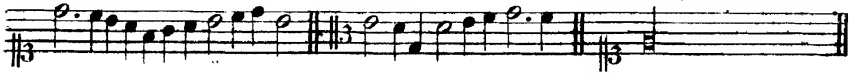

2)
3)


(o)
(o)
(o)
(f)
(e)



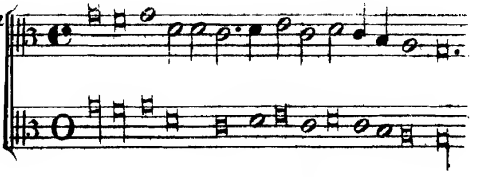


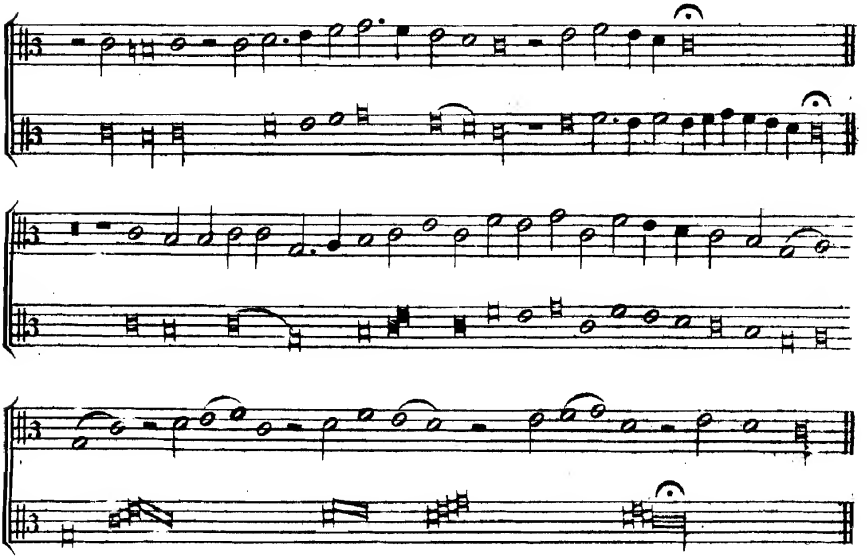
1) *Ms.* 2) *Ms.* 3) *schließt mit e ab.*



Tenor aus dem Hälther'schen Liederbuch:

Tenor aus dem Berliner Liederbuch:

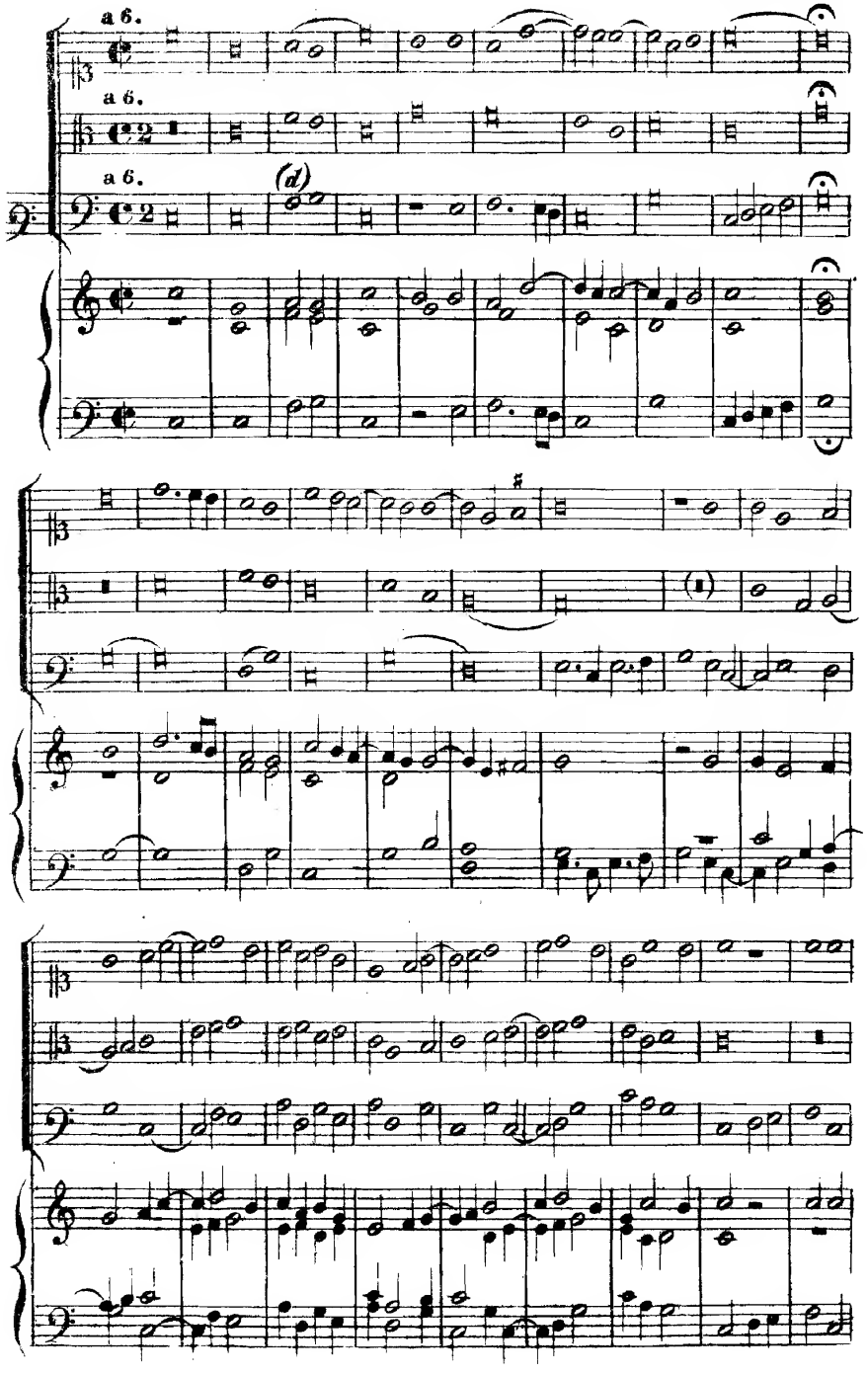


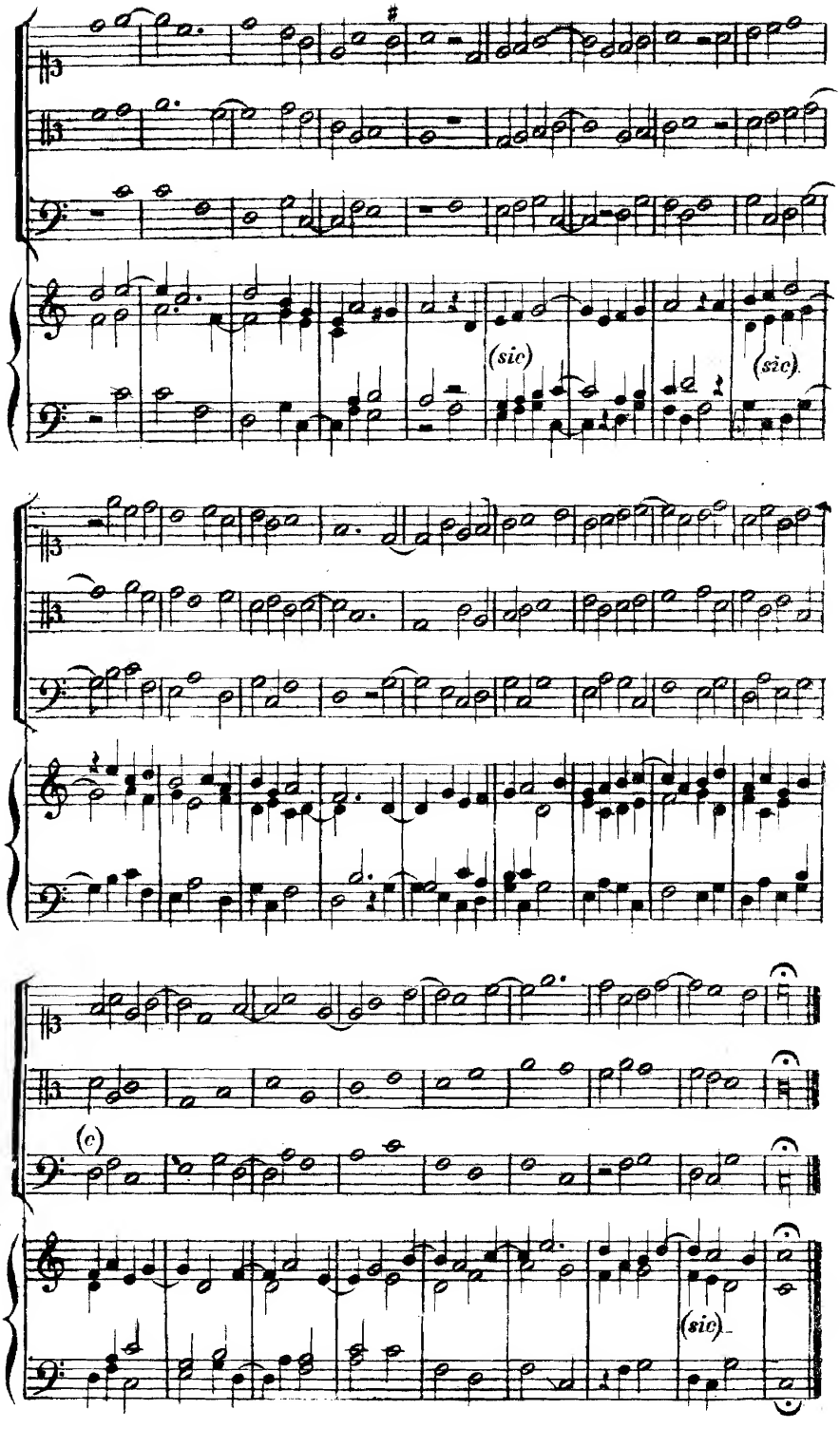


VI.

Die katzen pfote (dy krȳmeth).

Berliner Liederbuch.

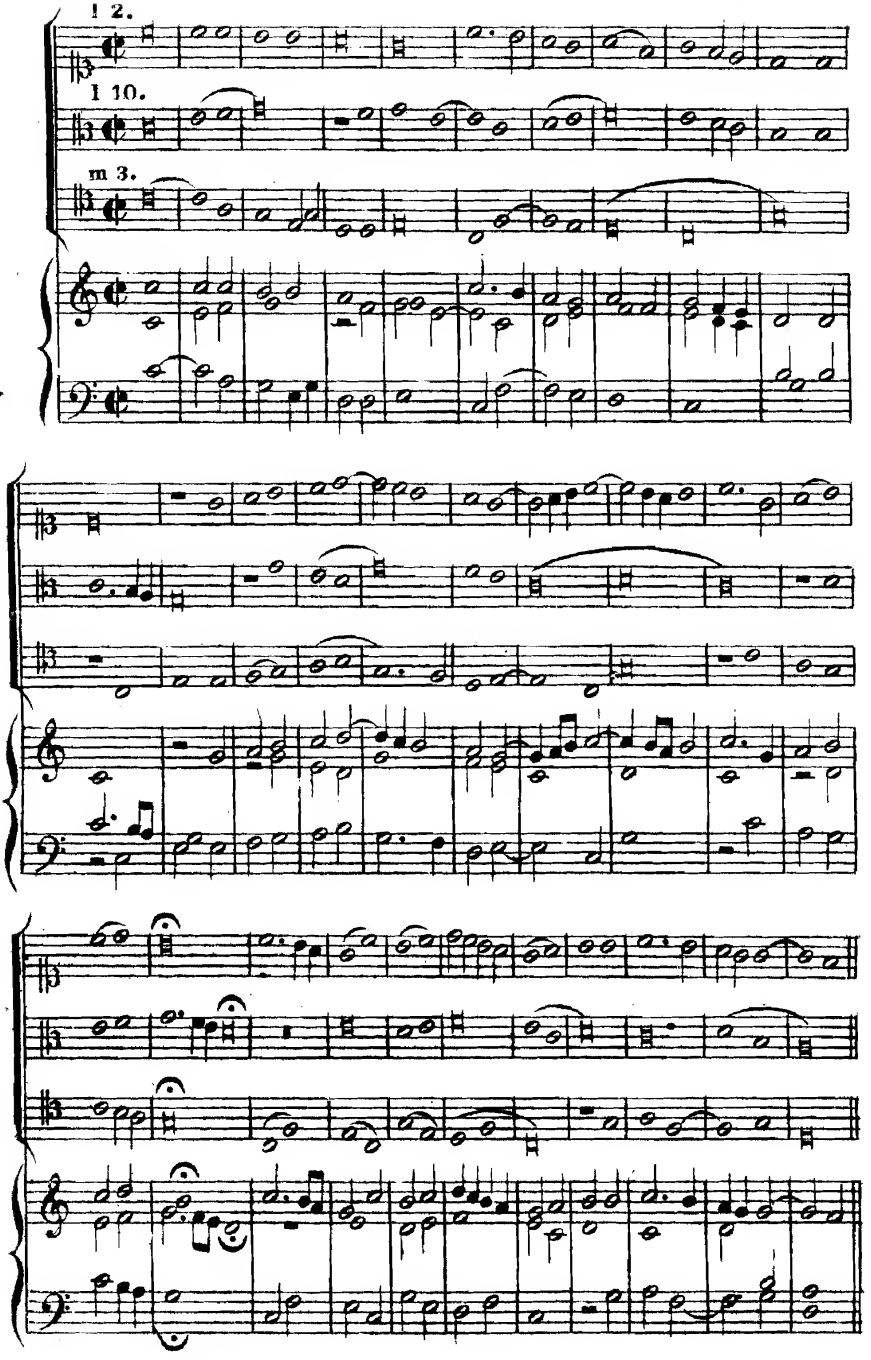


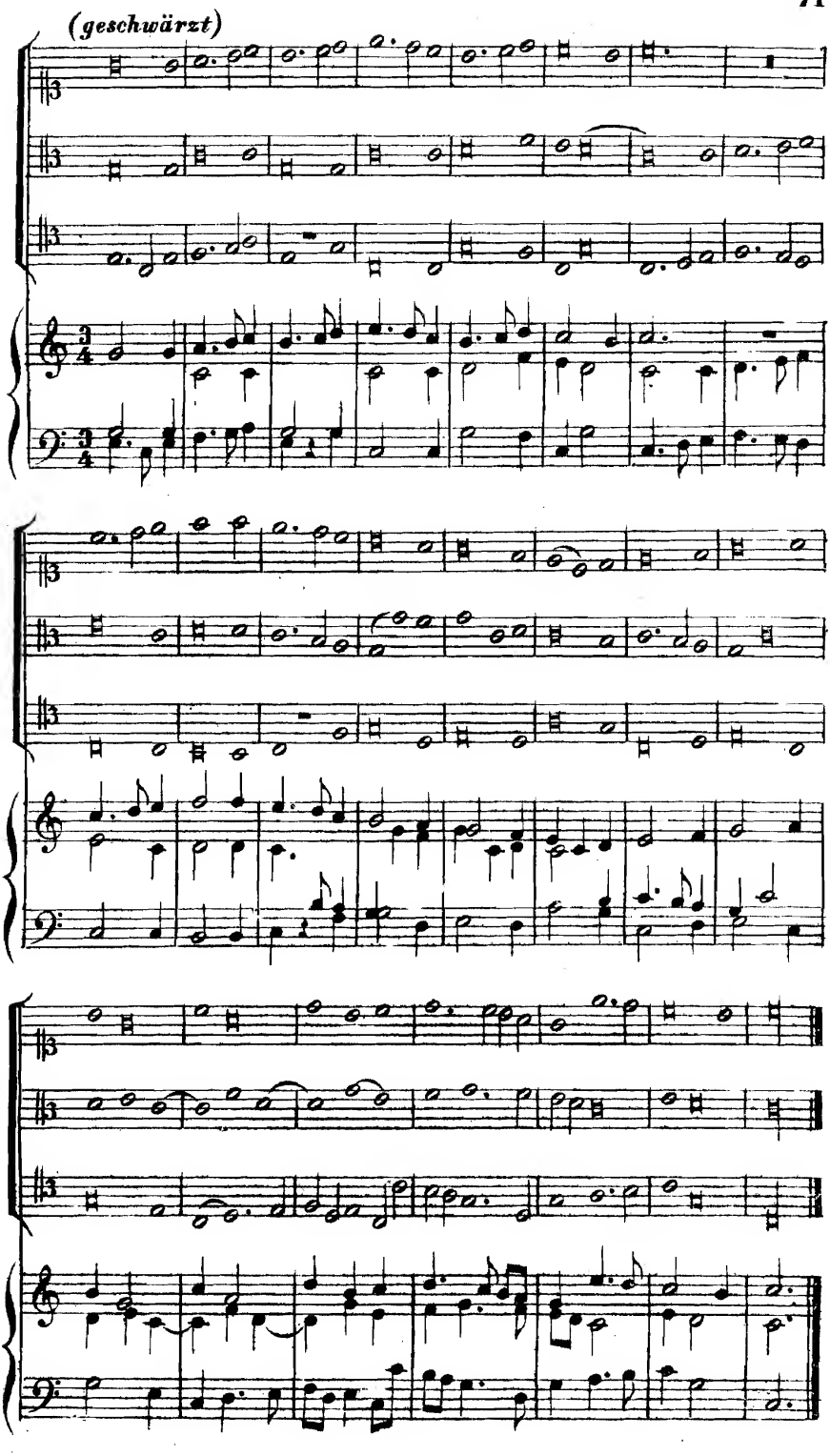

(sic)
(sic)
(c)
(sic)

VII.

Der newe pawer schwanez.

Berliner Liederbuch.




(geschwärzt)

VII.

Der pfawen schwantcz (phawin swanez).

Berliner Liederbuch.

k 2 Disc.

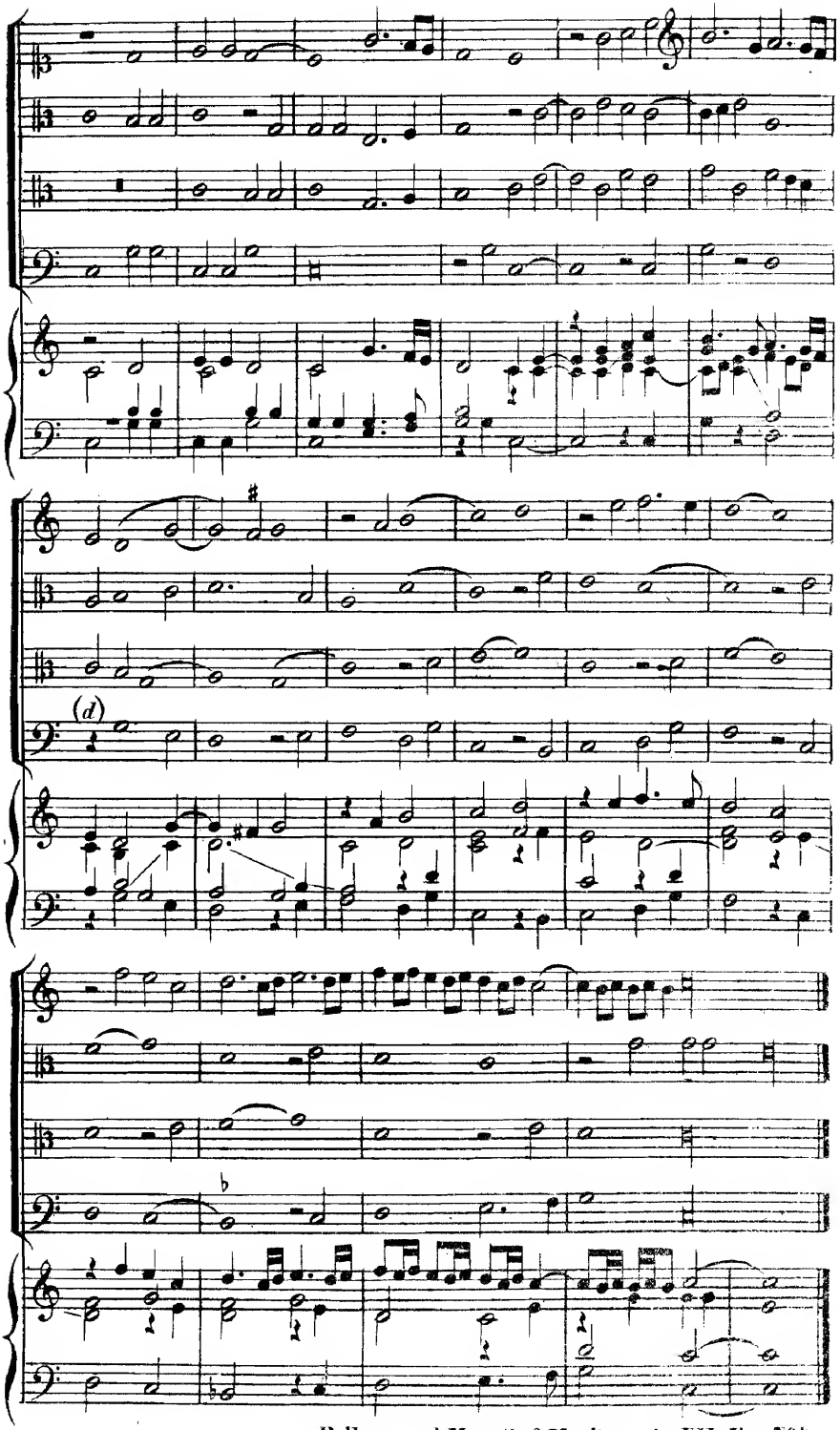
1 1. Alt.

k 9 Tenor.

1 1. Bass.

(d f)

(sic)

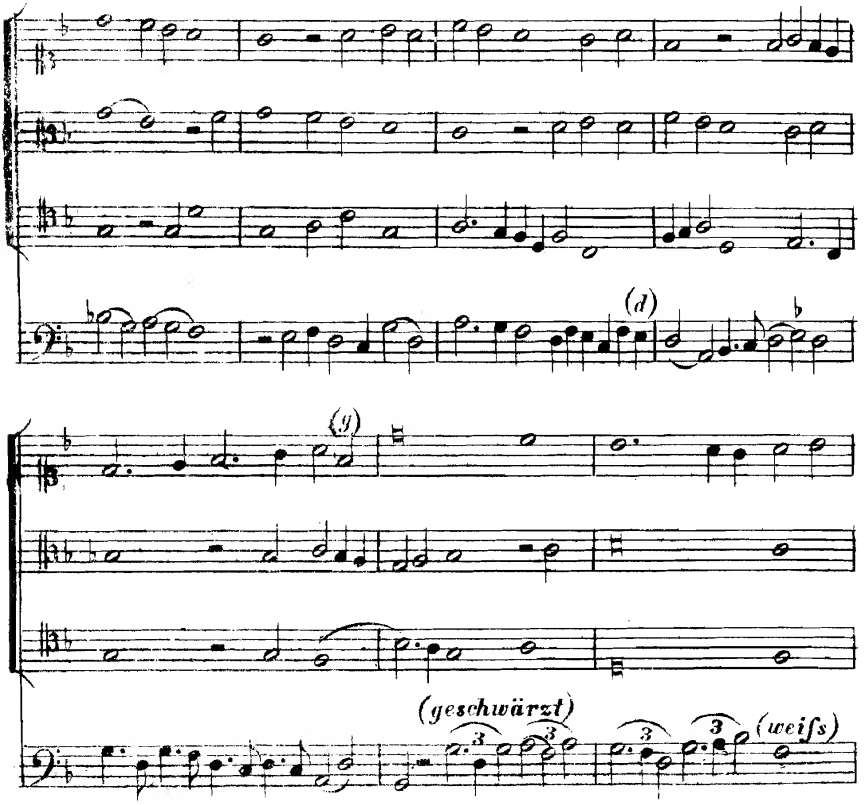

(d)

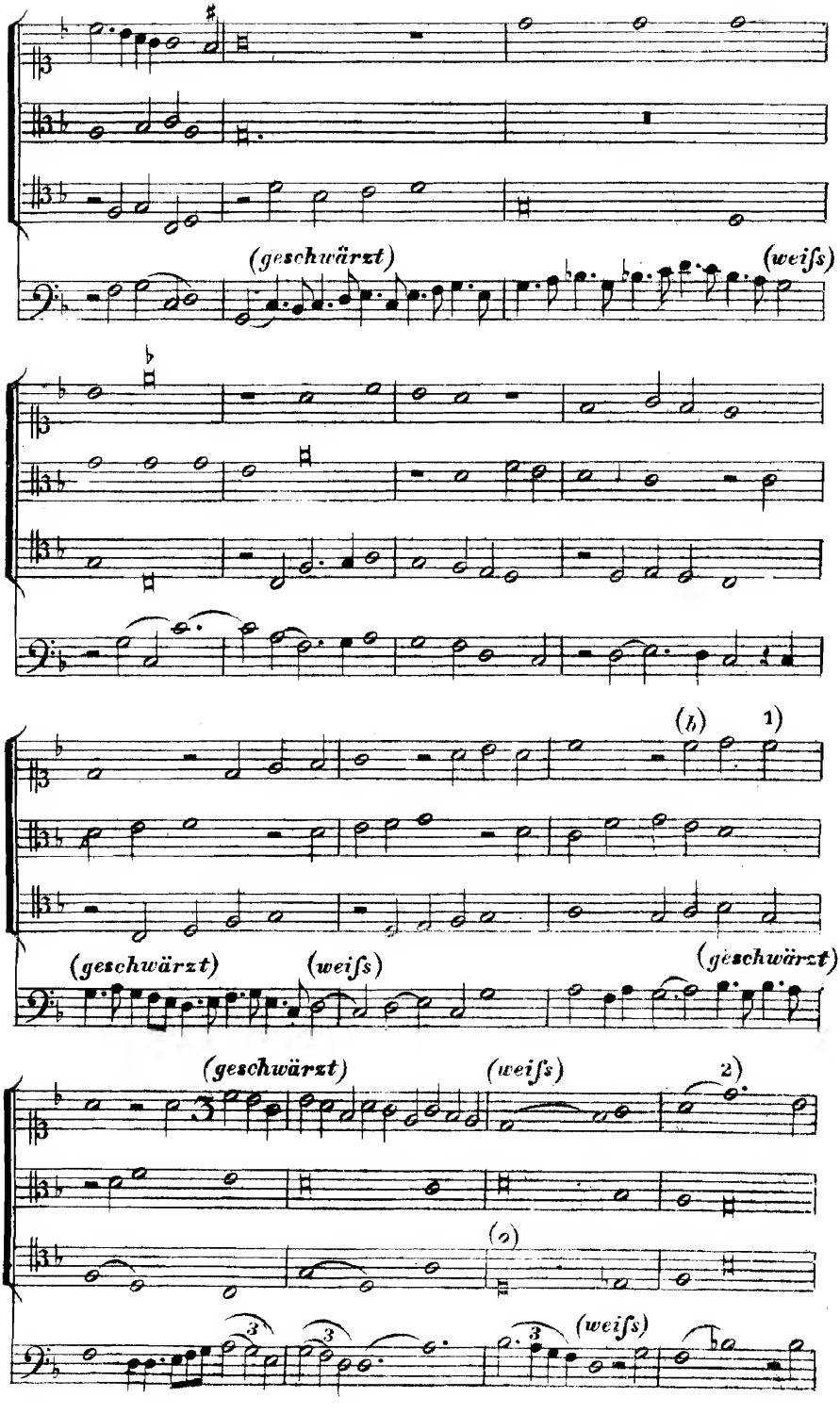
IX.

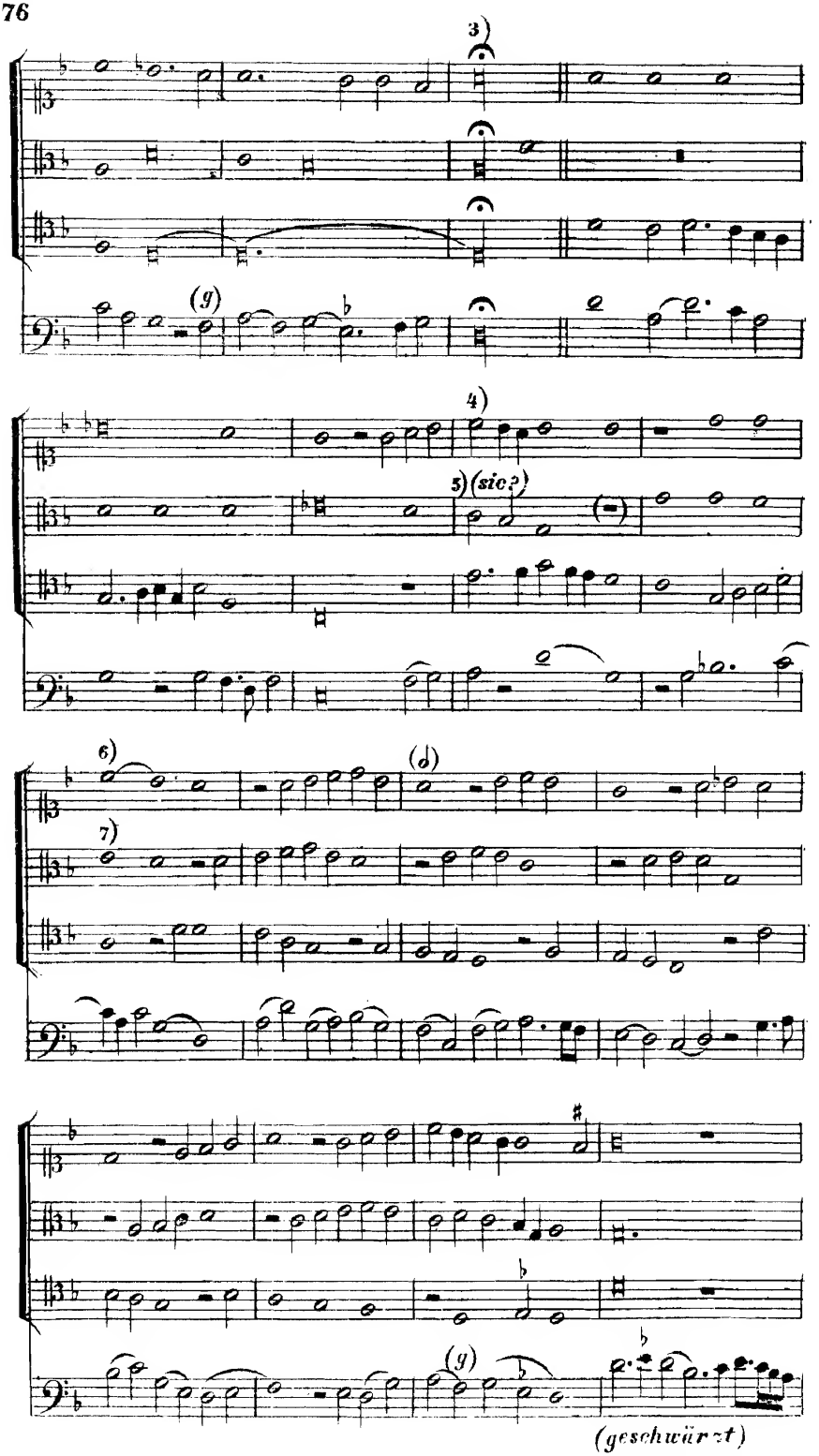
Entreprison (Der Entepres).

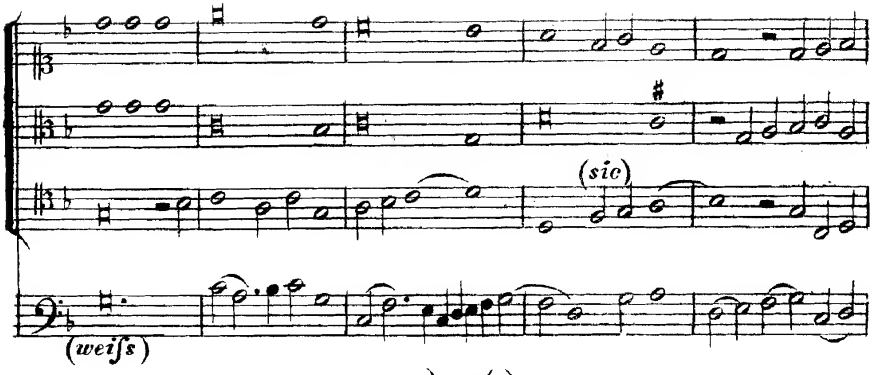
Walther'sches Liederbuch fol. 14–16 und Berliner Liederbuch (Bog. e 7, e 8, e 11).

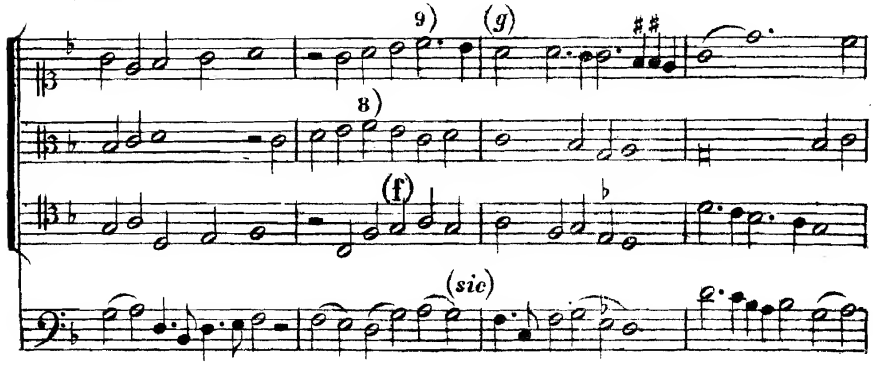
(In doppelt so langen Noten im Ms. notirt)

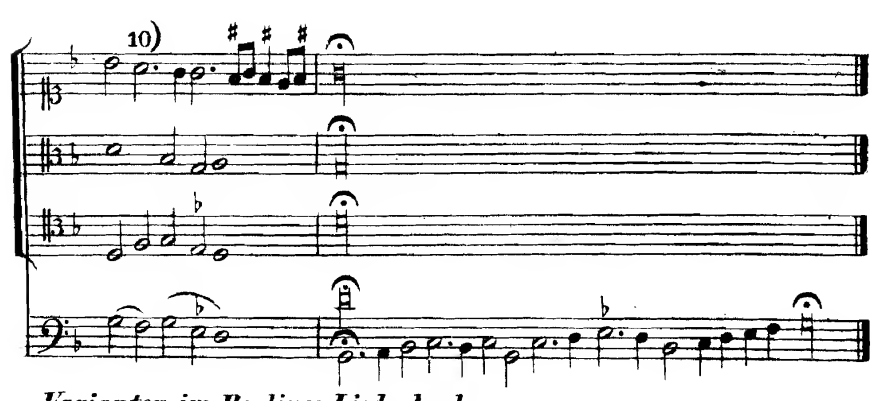



(geschwärzt)
(weiſs)
(b)
1)
(geschwärzt)
(weiſs)
(geschwärzt)
(geschwärzt)
(weiſs)
2)
(o)
3
3
3
(weiſs)

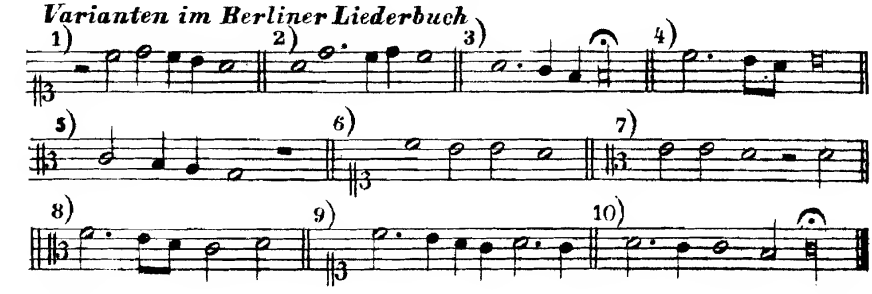

3)
(g)
4)
5) (sic?)
6)
(d)
7)
(g)
(geschwürzt)







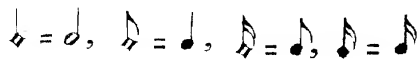
Varianten im Berliner Liederbuch



NB. Die im Discant und Alt sich vorfindenden falschen Noten sind merkwürdiger Weise in beiden Handschriften übereinstimmend.

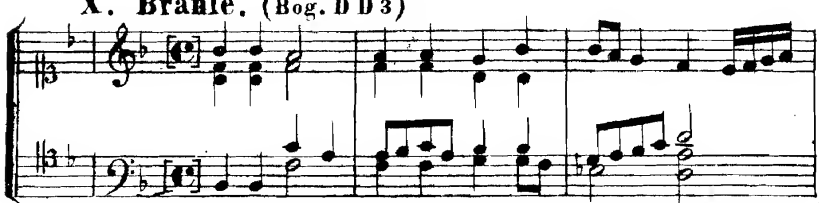
Quatorze Gaillardes neuf Pauen | nes, sept Branles et deux Basses Dances le tout reduict de musique | en la tabulature du ieu Dorgues Espinettes Manicordions et telz | semblables instrumentz muſicaulx Jmprimees a Paris par Pierre | Attaingnāt

(etc. circa 1530. Jn kl. quer 4º 40 Blätter. Kgl. Bibl. München).

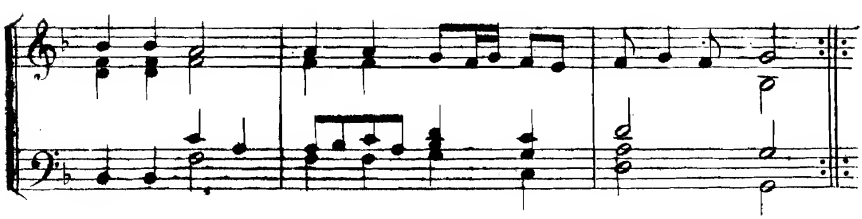
Original-Notirung 

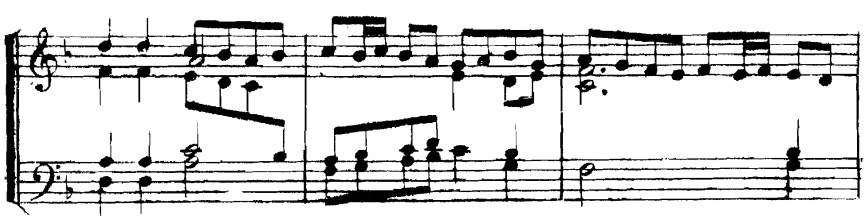
IV

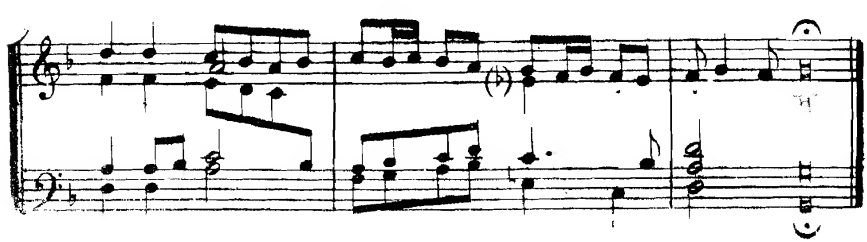
X. Branle. (Bog. D D 3)



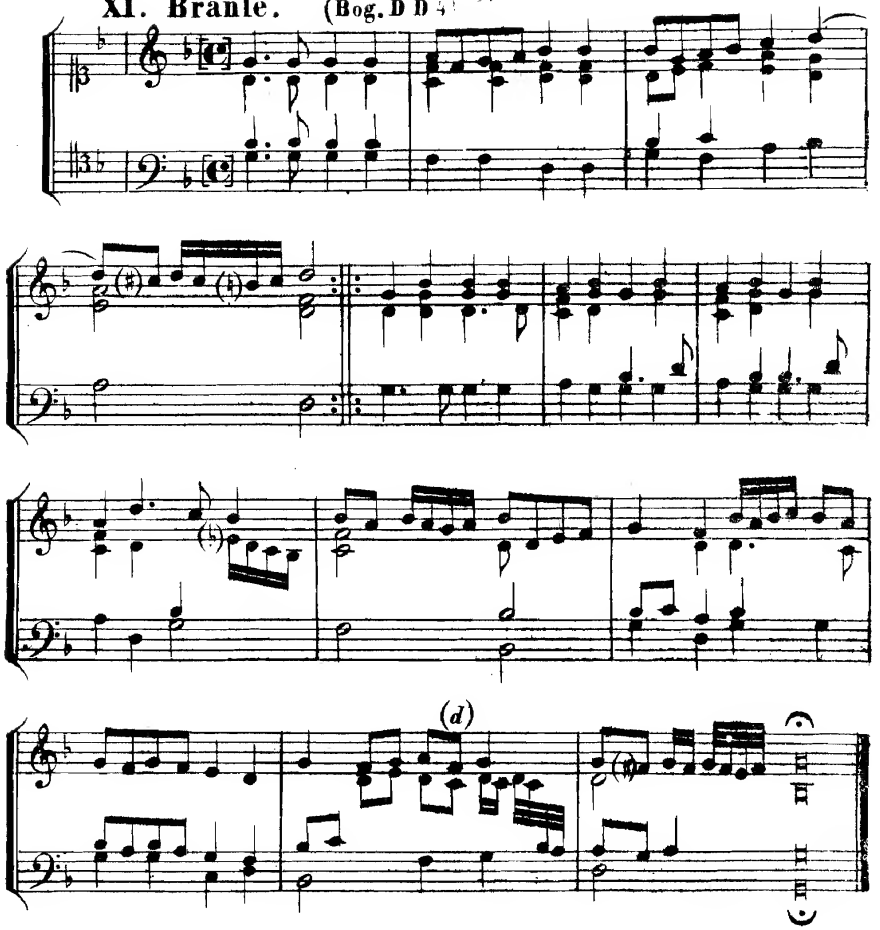
(NB. Ausser den Schlüsseln ist das Original getreu wiedergegeben)



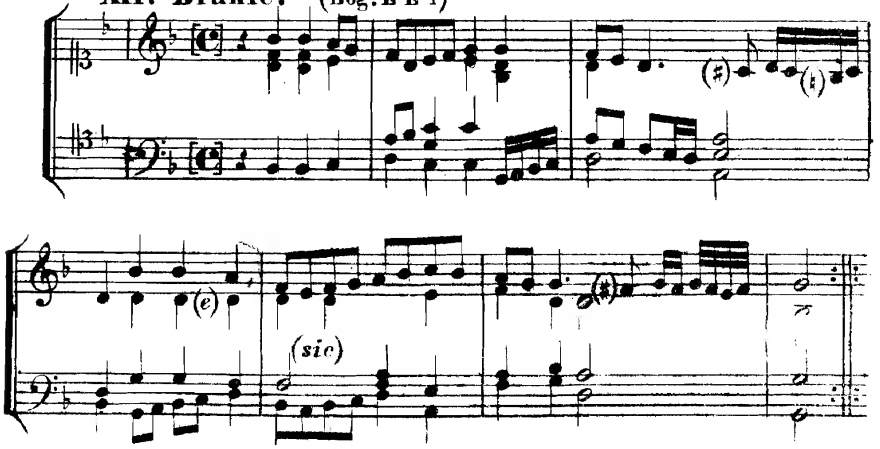


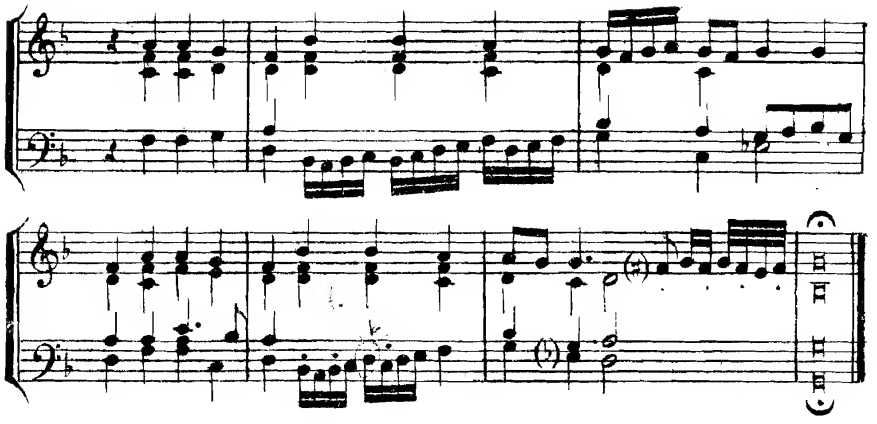


XI. Branle. (Bog. D D 4)

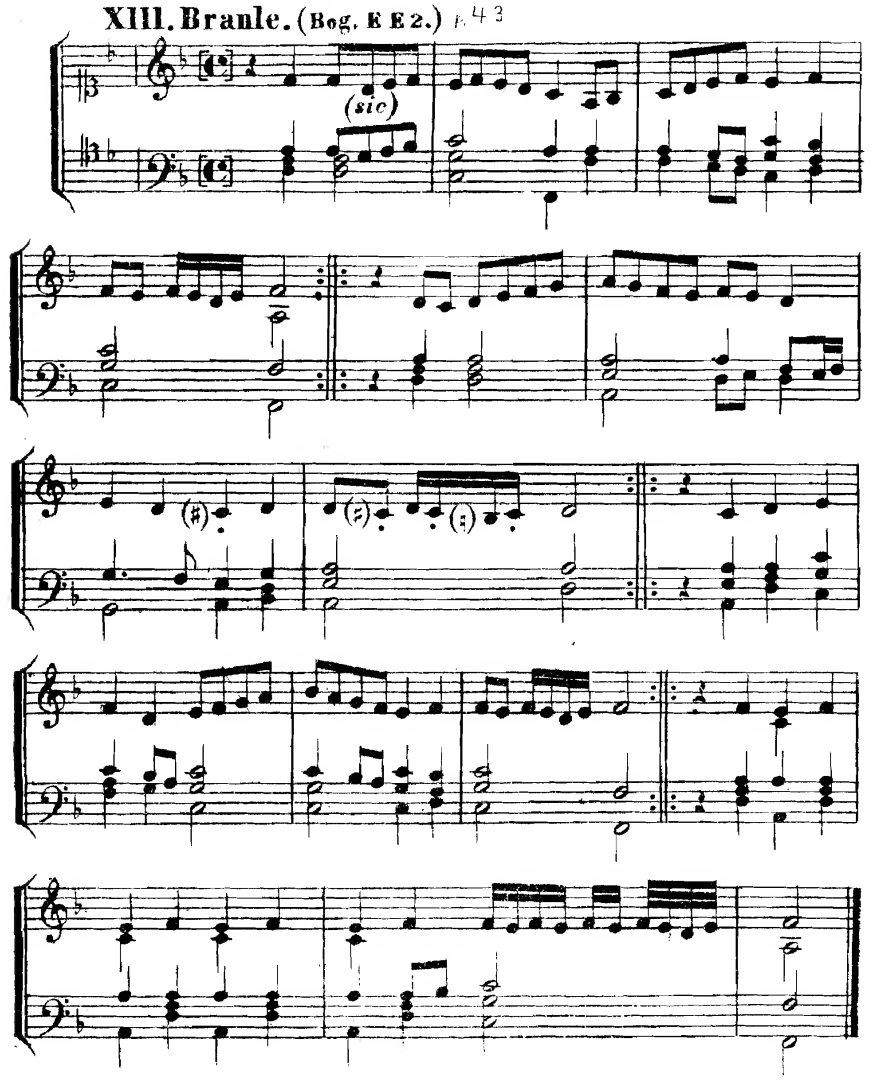


XII. Branle. (Bog. E E 1)

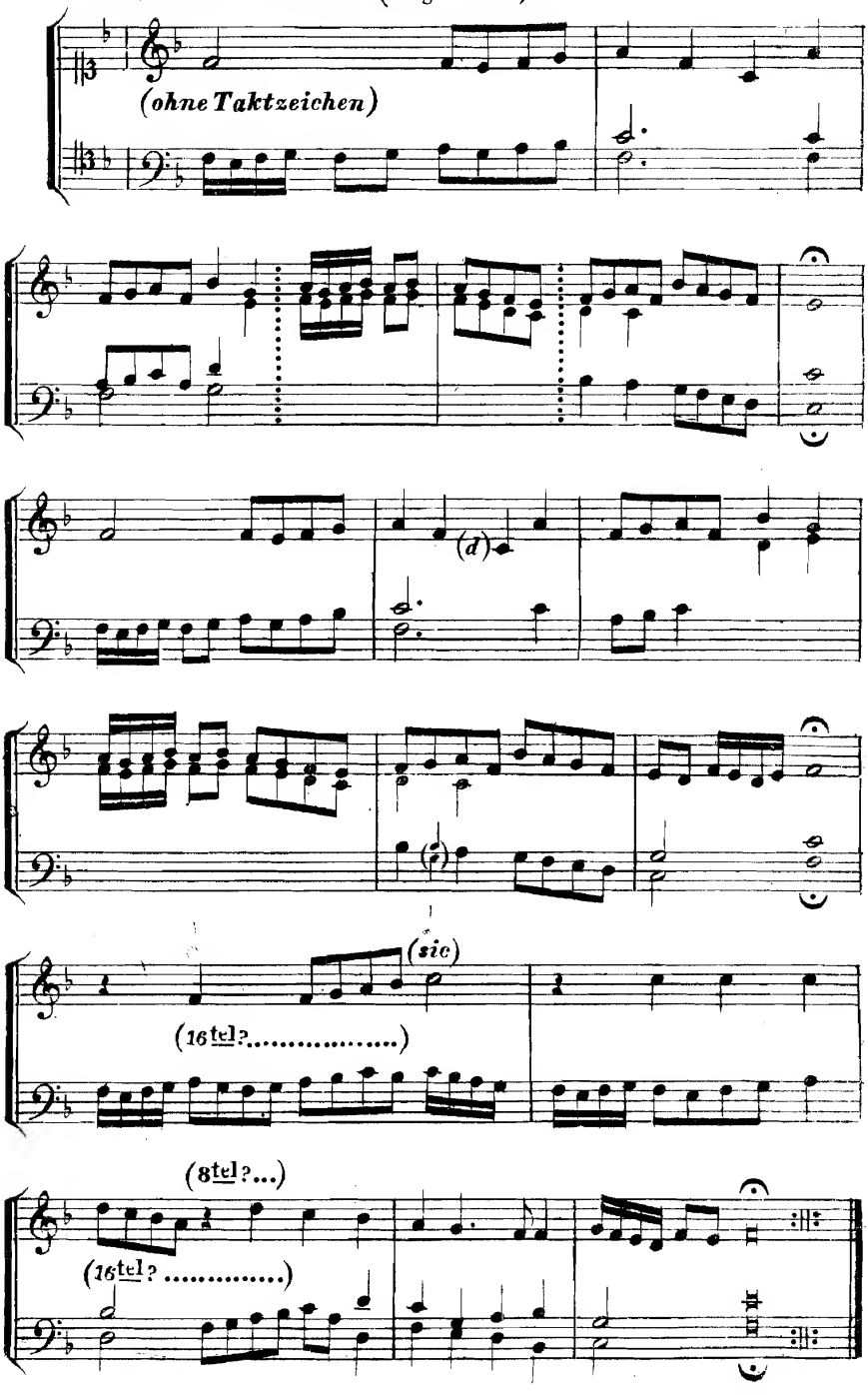




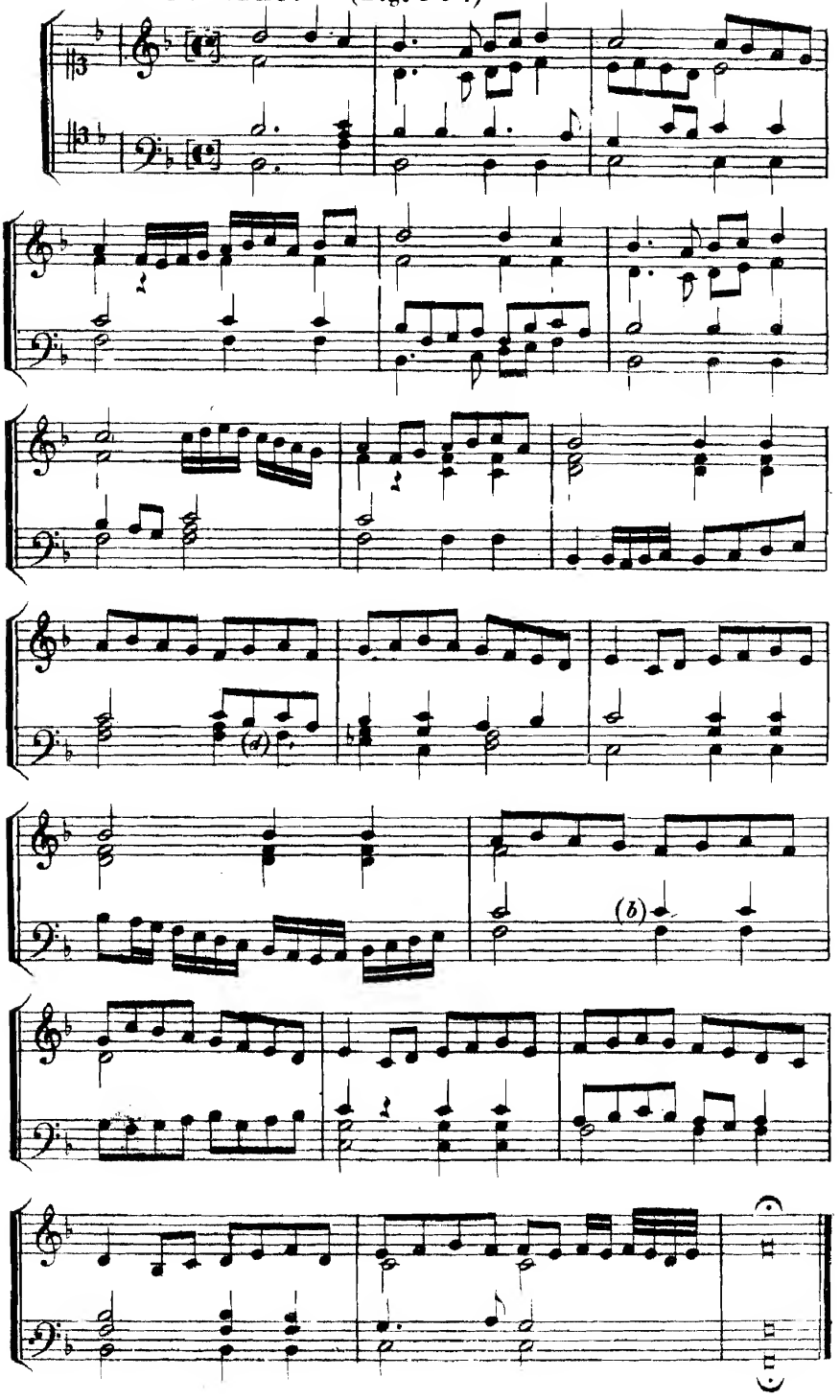
XIII. Branle. (Bog. E E 2.)



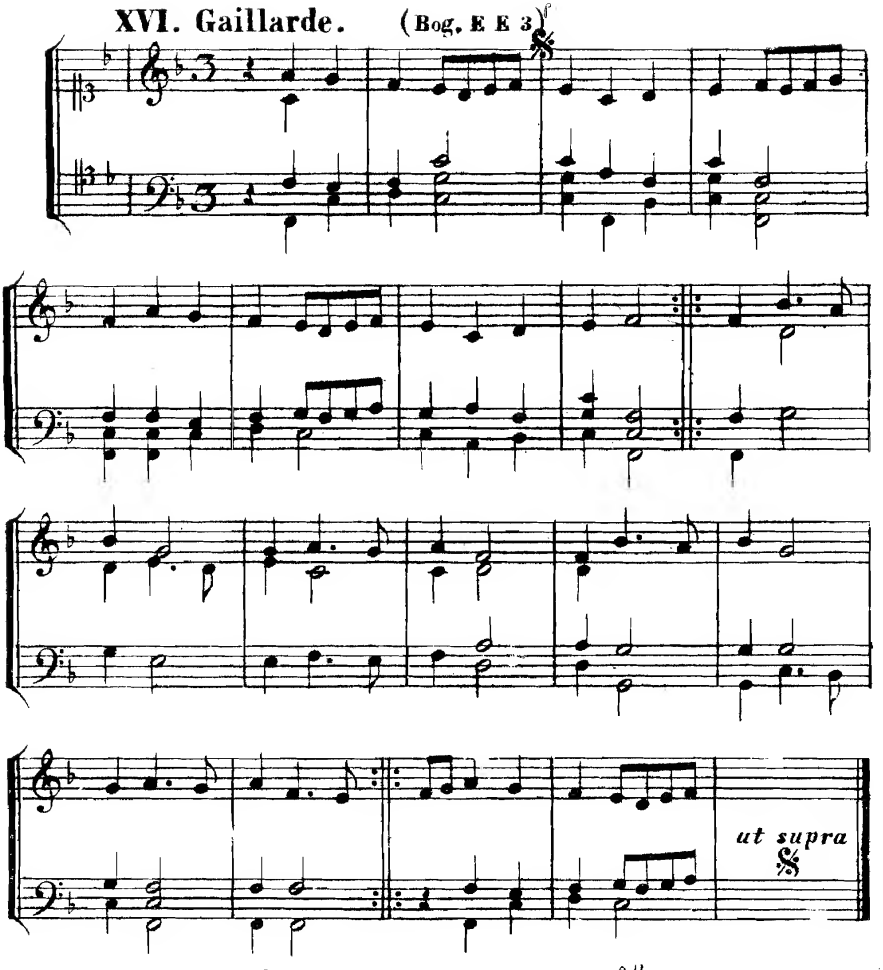
XIV. Basse dance. (Bog. B B 3)



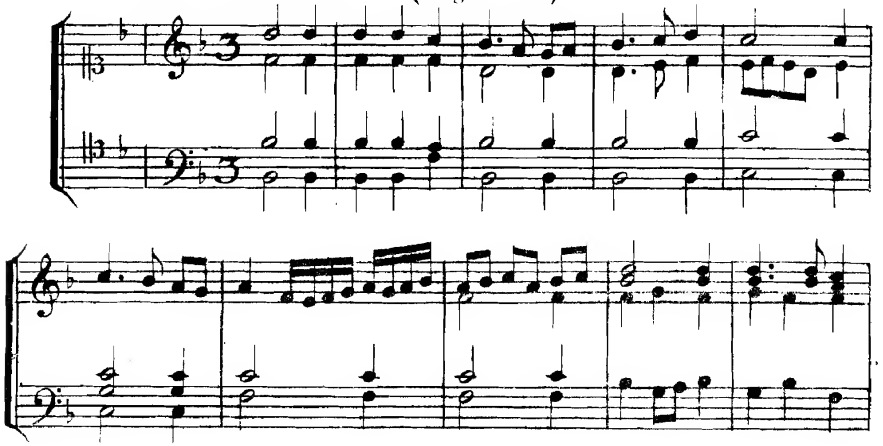
XV. Pavenne. (Bog. c c 4) p 31

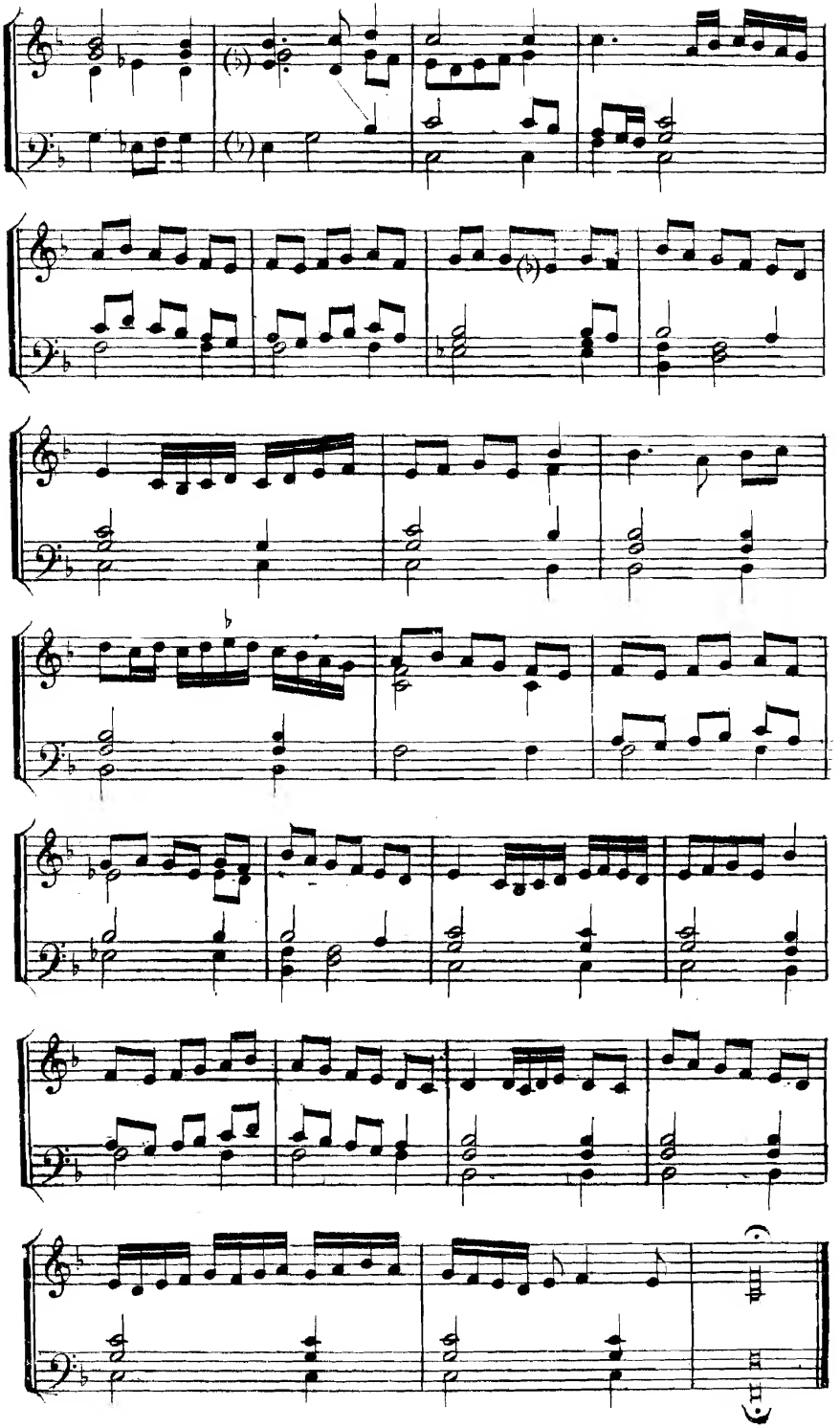


XVI. Gaillarde. (Bog. E E 3)

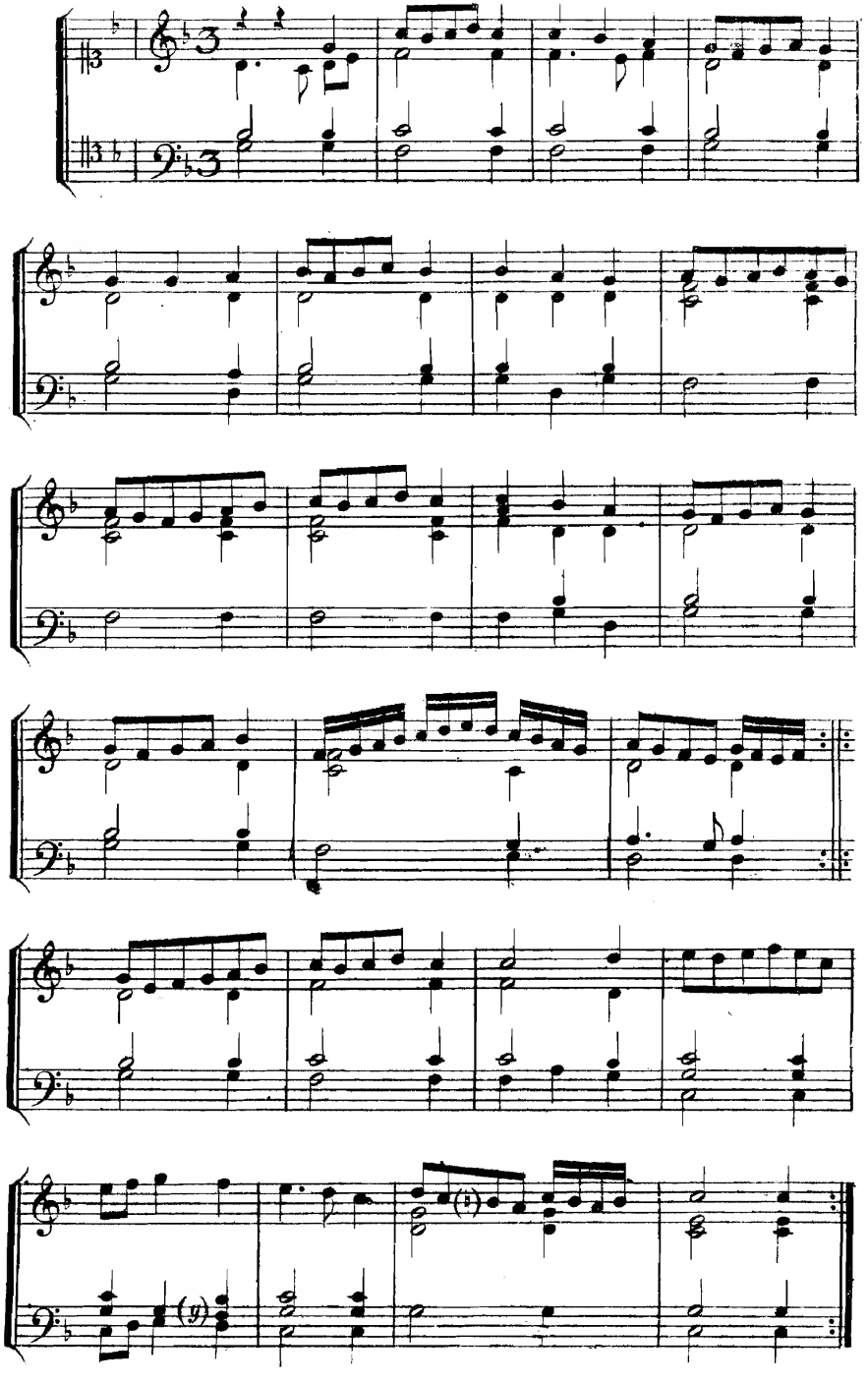


XVII. Gaillarde. (Bog. D D 2) p. 34

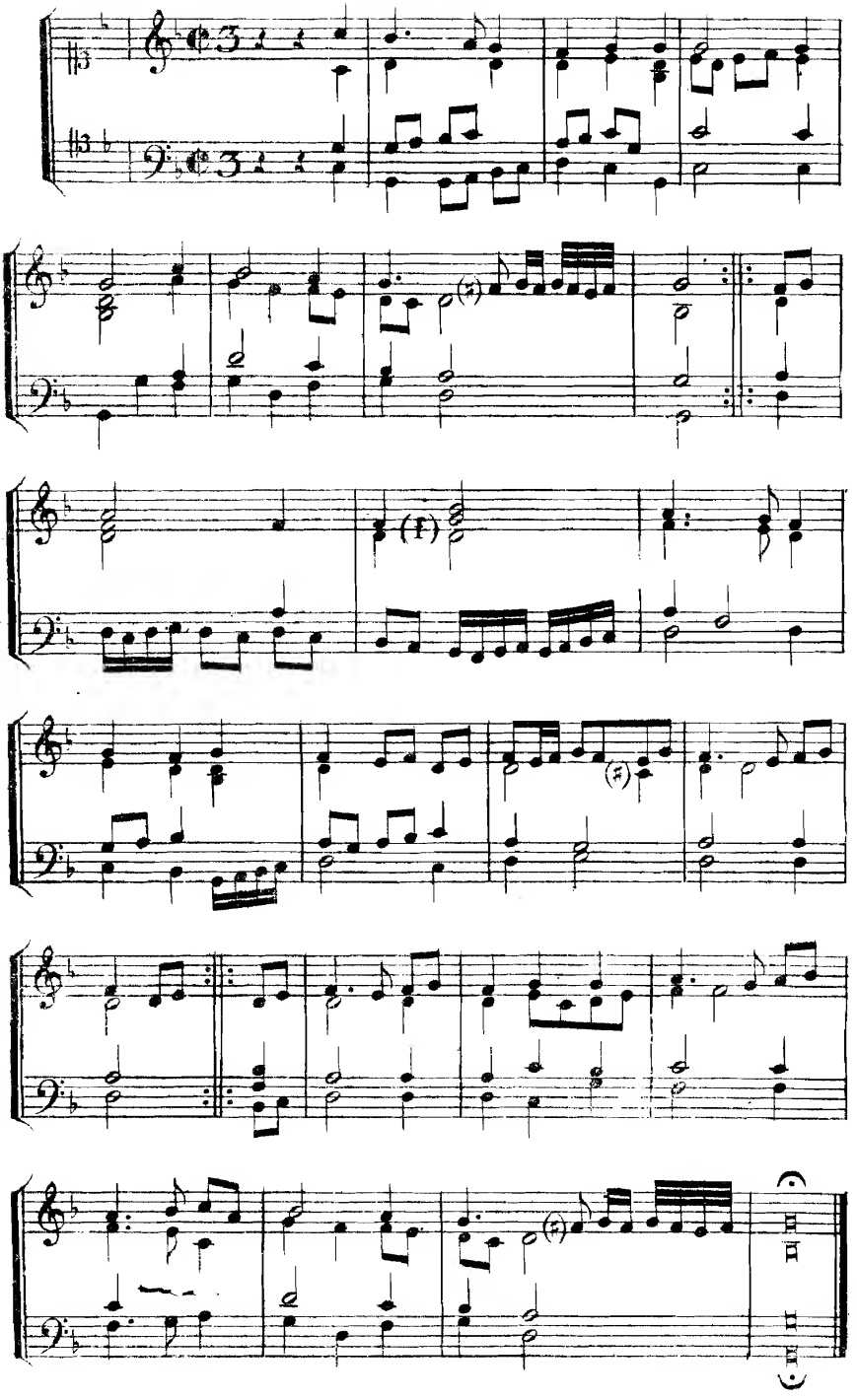




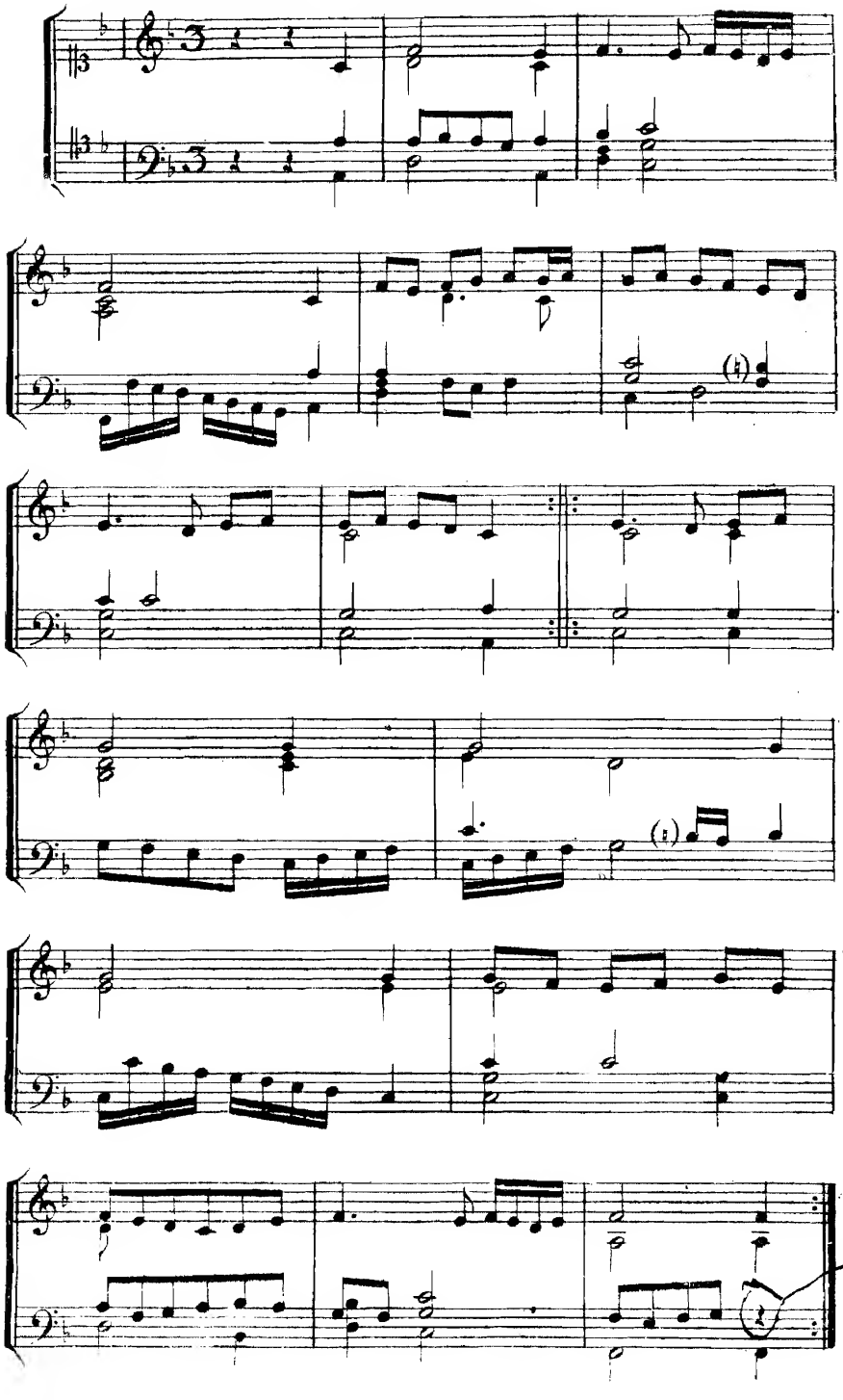
XVIII. Gaillarde. (Bog. E E 4)



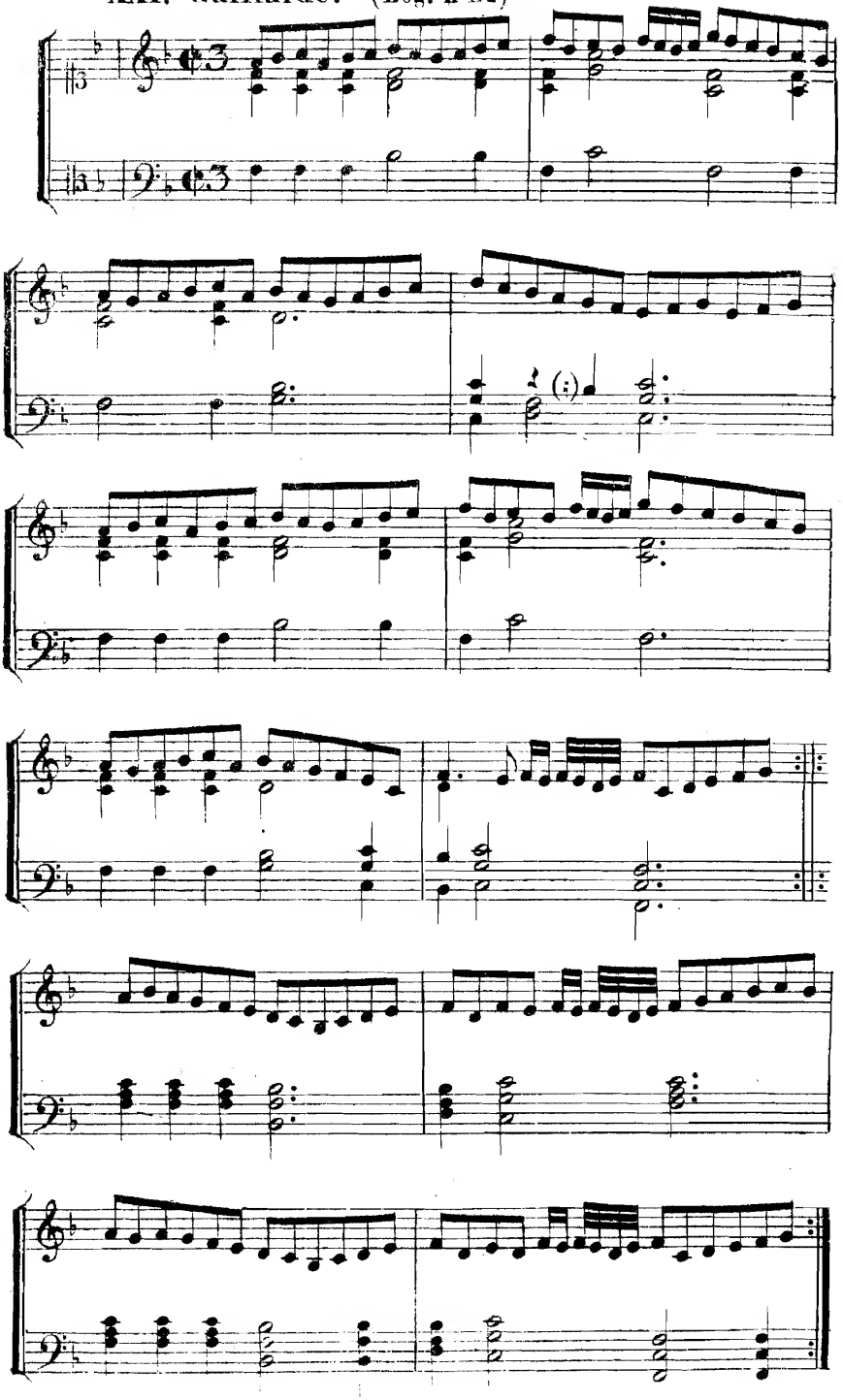
XIX. Gaillarde. (Bog. J J 3)



XX. Gaillarde. (Bog. E E 2) 42.



XXI. Gaillarde. (Bog. H H2) 64



55 TÄNZE

von

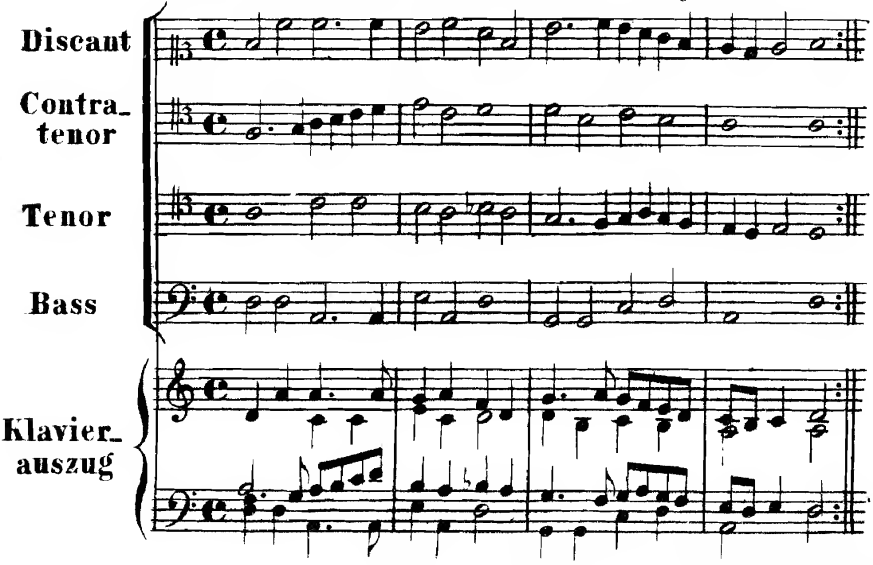
TIELMAN SUSATO.

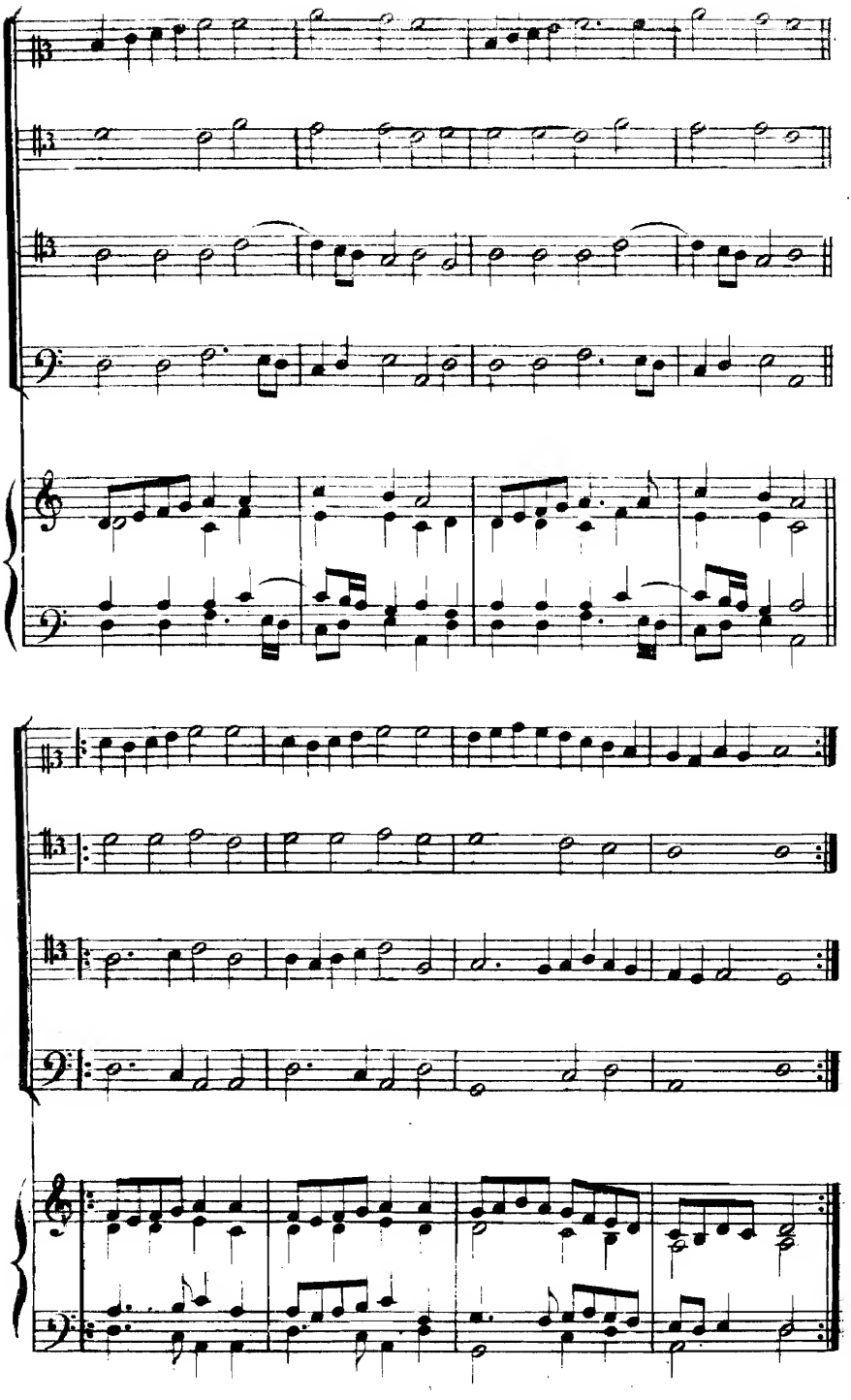
[1547.]

Het derde muſyck boexken hegre-/ PEN INT GHET AL VAN ONSER/neder duytſcher ſpraken, daer inne begrepen ſyn alderhande/danſerye, te vuetens Baſſe dan-ſen, Ronden, Allemain-gien, Pauanen ende meer andere, mits oeck vyfthien/nieuvue gaillarden, zeer luſtich ende bequaem om/ſpelen op alle muſicale Inſtrumētē, Ghe-com-/poneert ende naer dinſtrumēten gheſtelt/duer Tielman Suſato, Int iaer ons/heeren, M.D.LI./TENOR./ Ghedruckt Tantuuerpē by Tielman Suſato vuonēde uoer/die nieuue vuaghe In den Cromhorn./ CVM GRATIA ET PRIVILEGIO./

In kl. quer 4º 48 Stb. je 16 Bll. o Dedic. (Kgl. Bibl. in Berlin.)

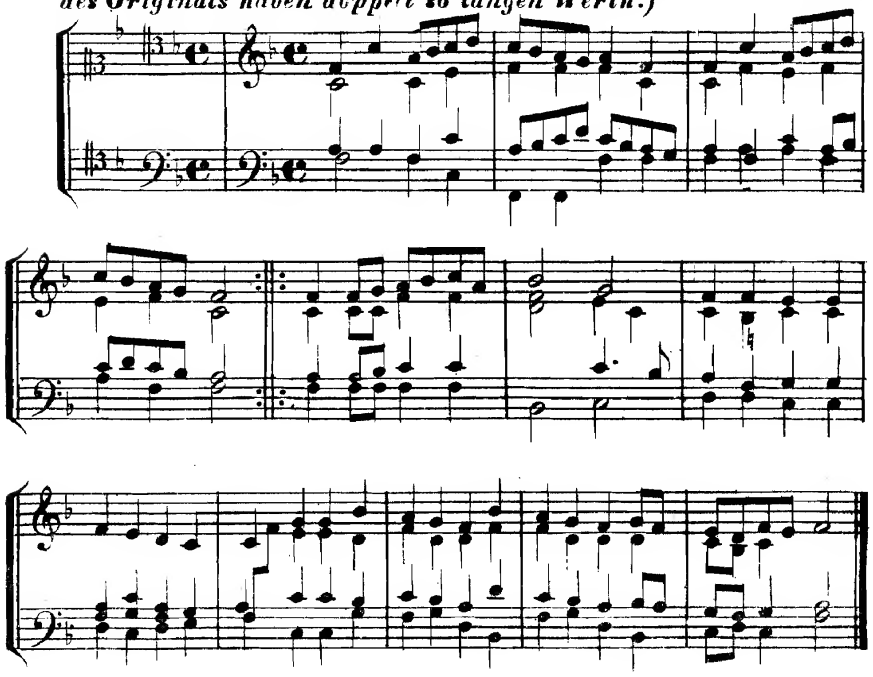
XXII. Den iersten ronde. Pour quoy. fol. 8.



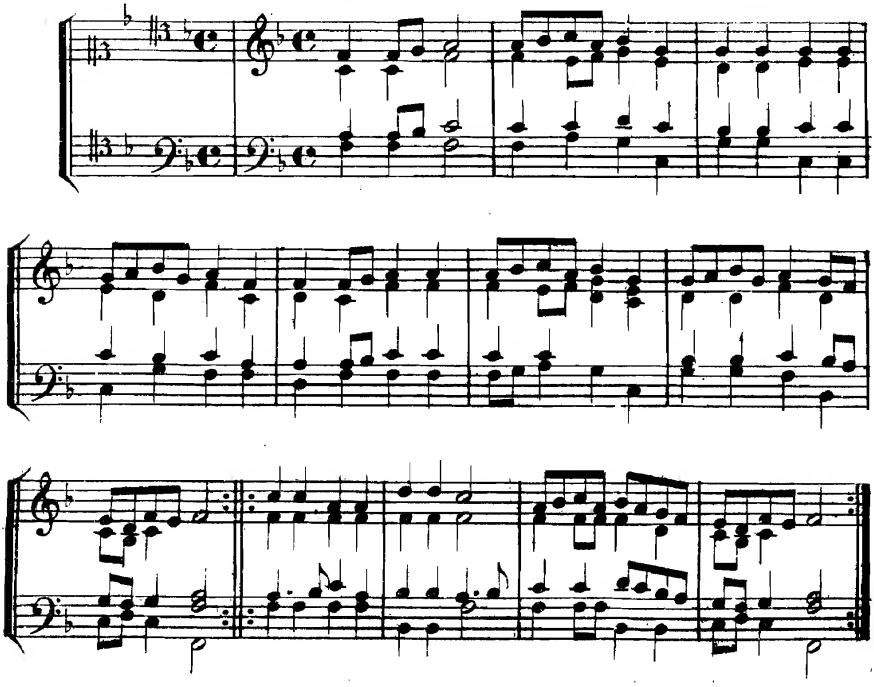


XXIII. Den IIII. Ronde. fol. 8.

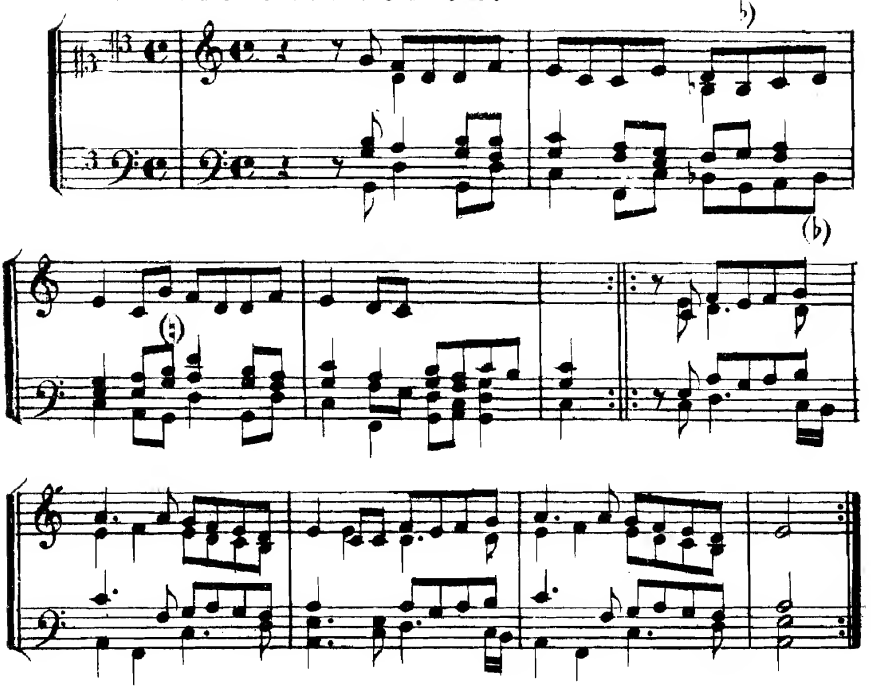
(Von hier ab theile ich nur den Klavierauszug mit. Die Noten des Originals haben doppelt so langen Werth.)



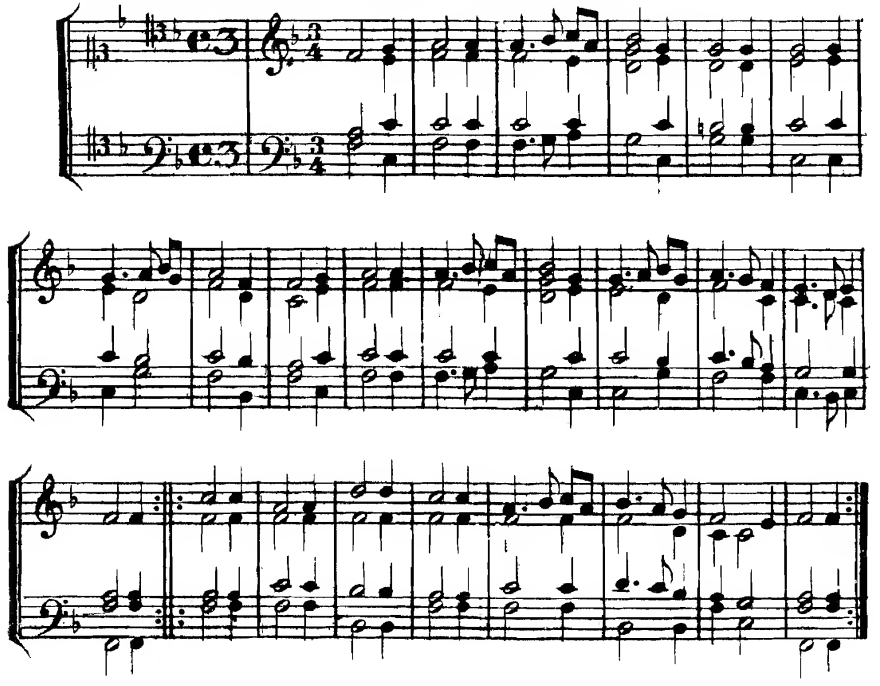
XXIV. Den VI. Ronde. fol. 9. (Siehe № 26.)



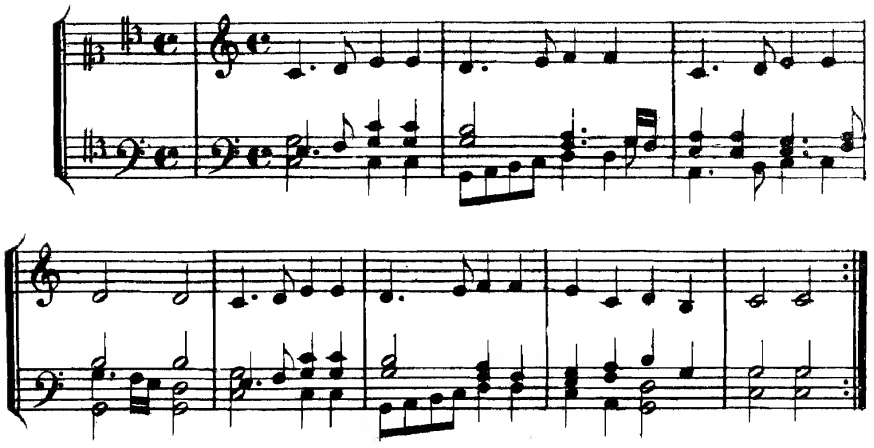
XXV. Den IX. Ronde. fol. 10.



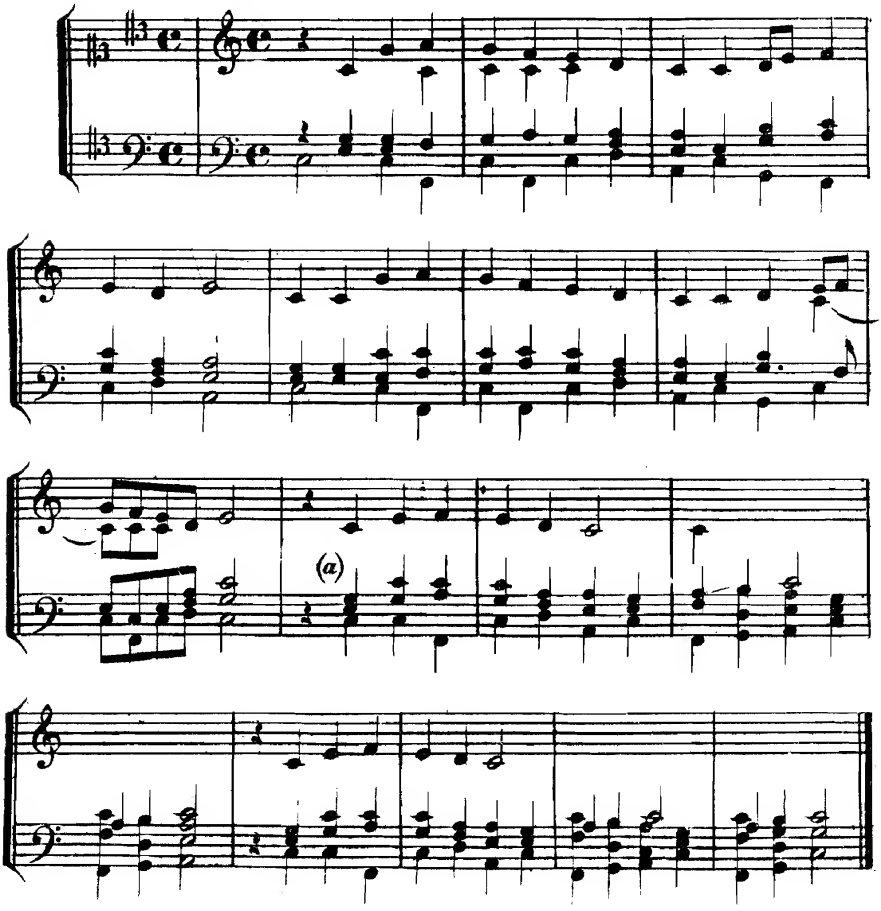
XXVI. Salterelle. fol. 10. (Siehe No 24.)



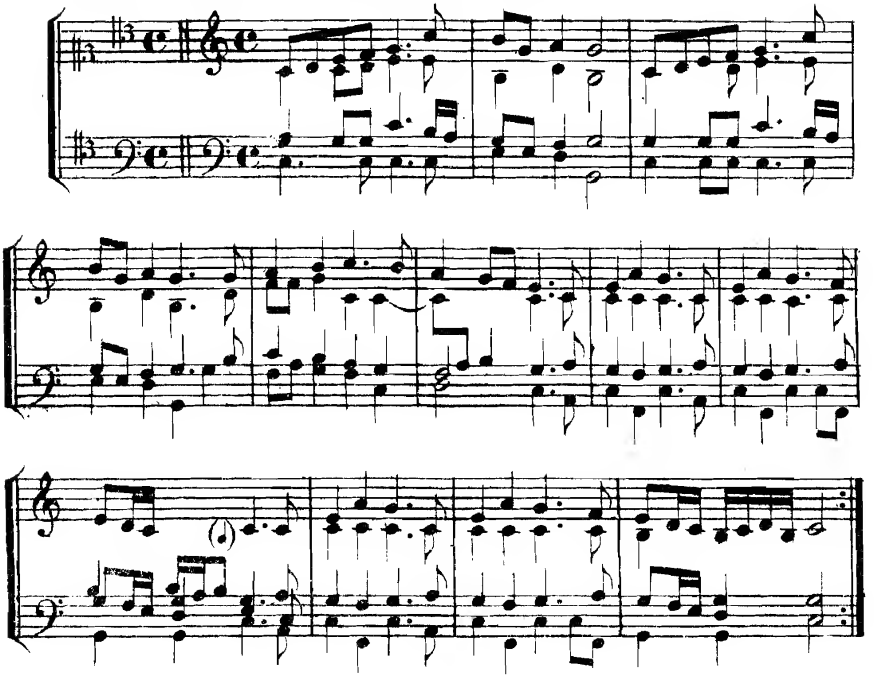
XXVII. Danse de Hercules oft maticine. fol. 11.



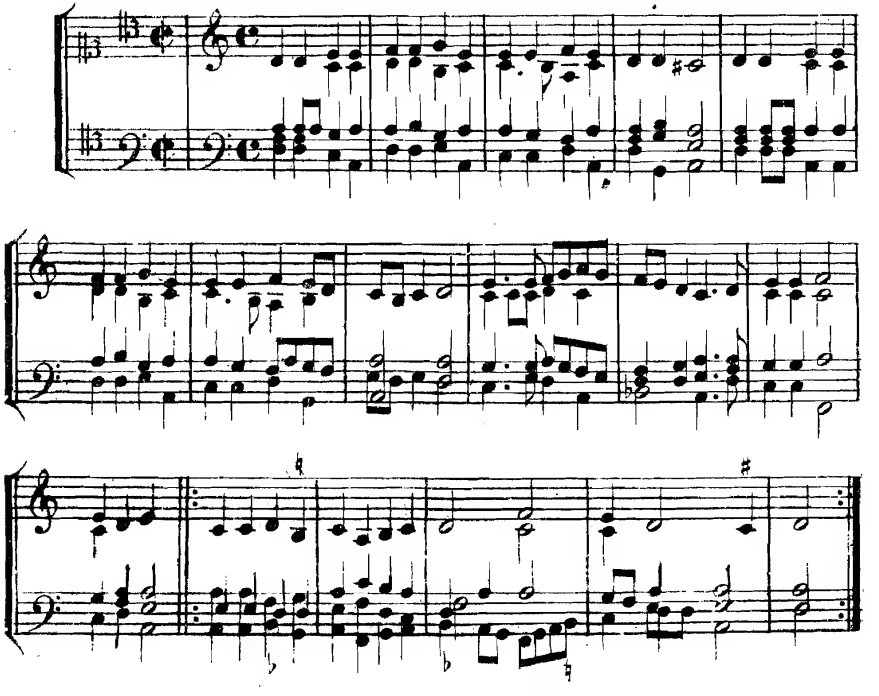
XXVIII. Den tweeden Allemainge. fol. 11.



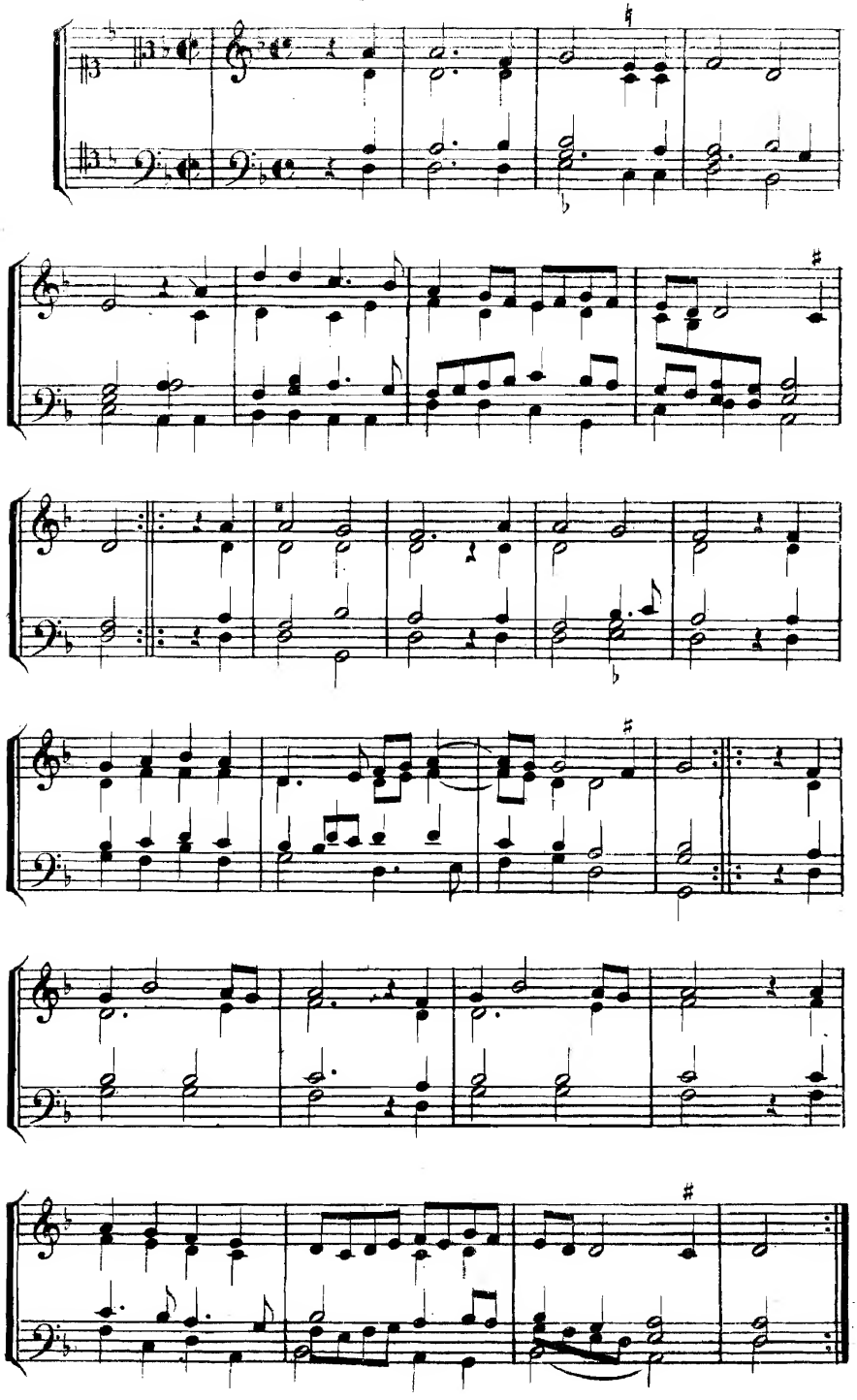
XXIX. Den V. Allemainge. fol. 12.



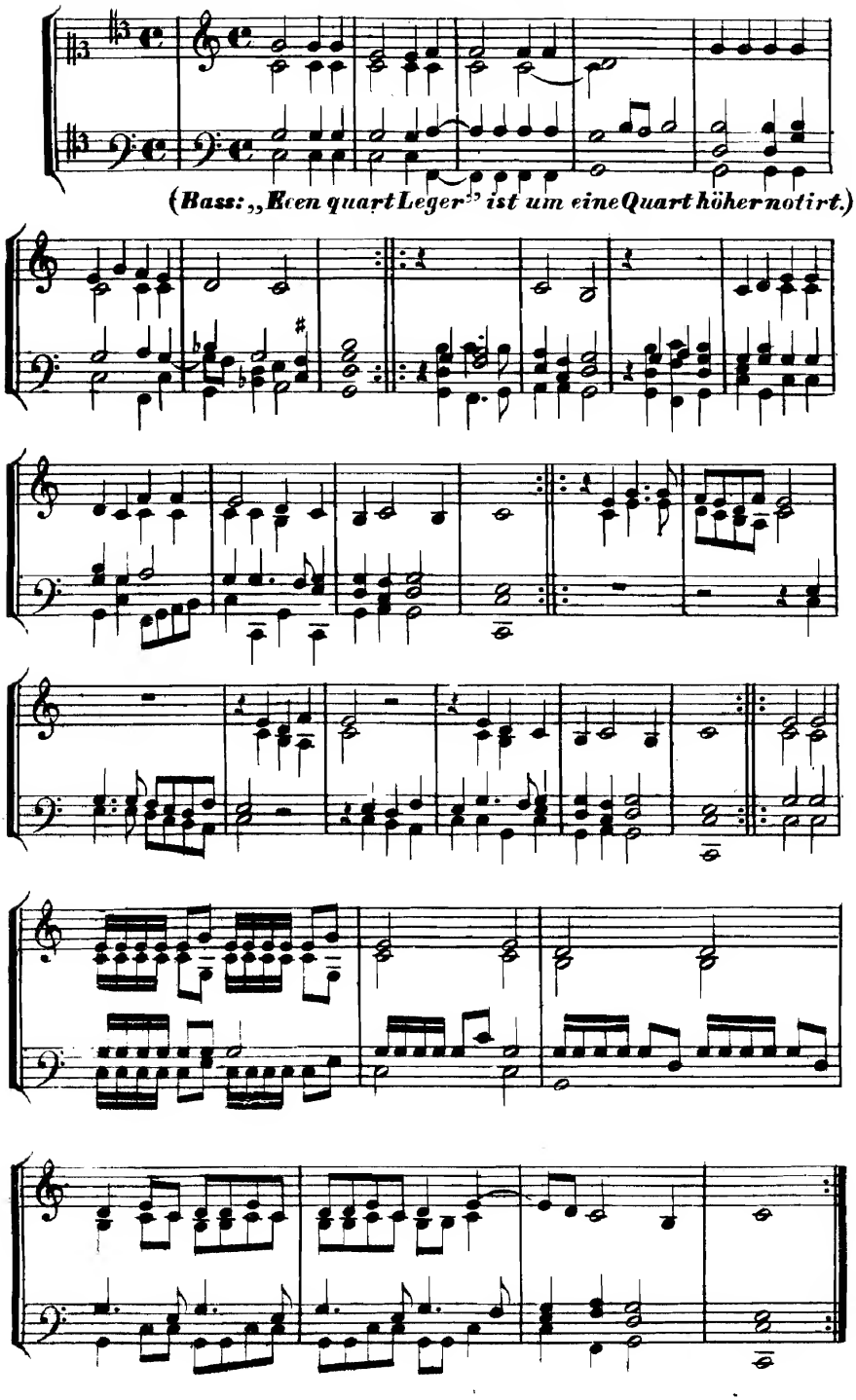
XXX. 3. Pavane. Mille ducas. fol. 13. (*Vergleiche N° 37.*)



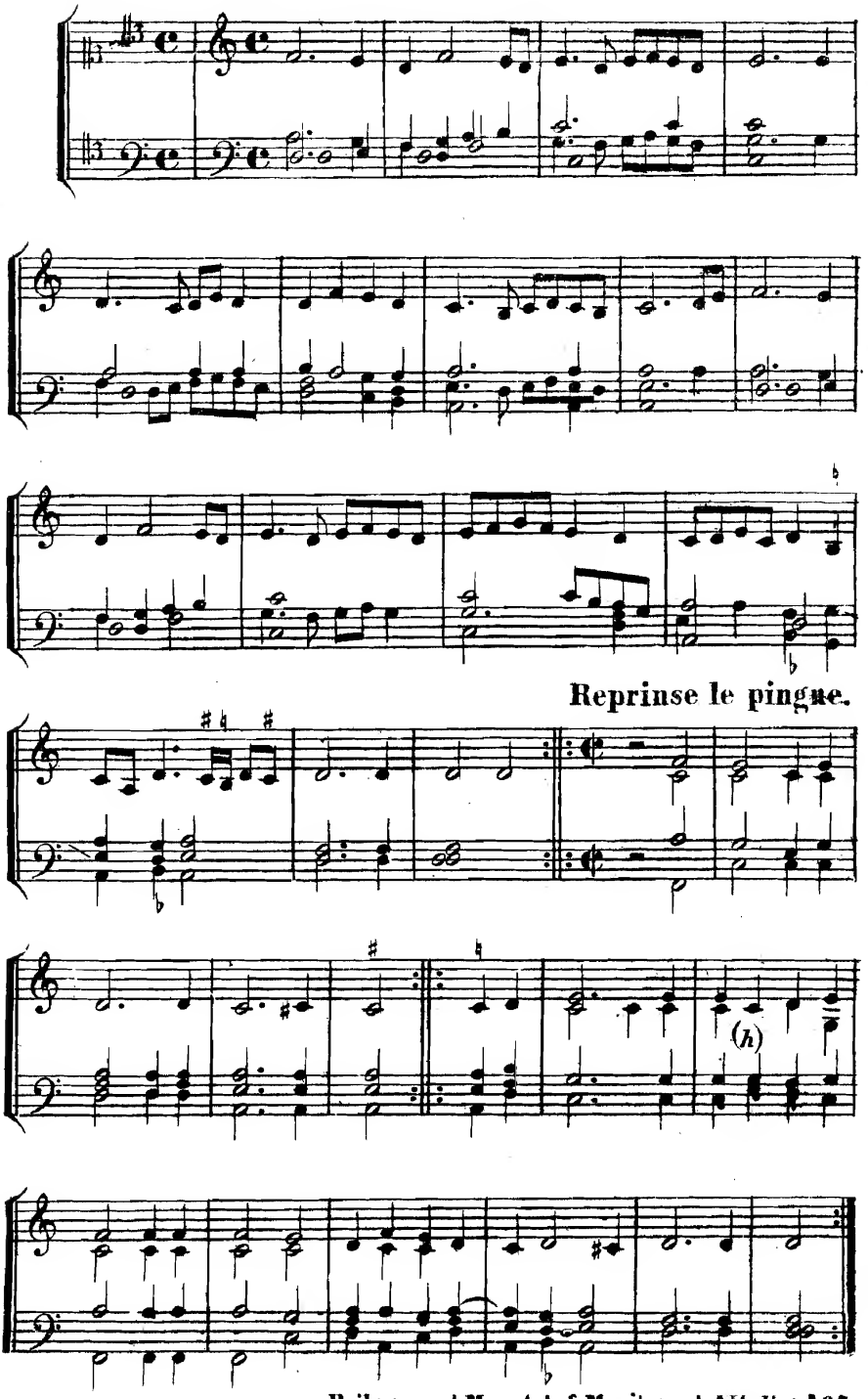
XXXI. Pavane. Si par souffrir. fol. 13.



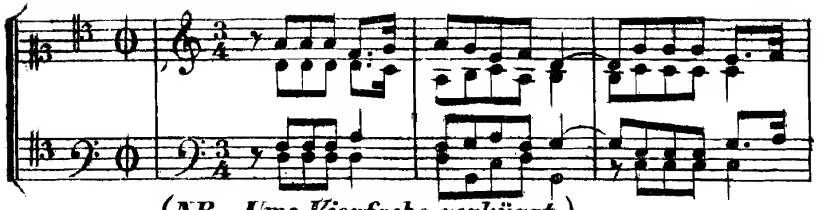
XXXII. Pavane. La Bataille. fol. 13.



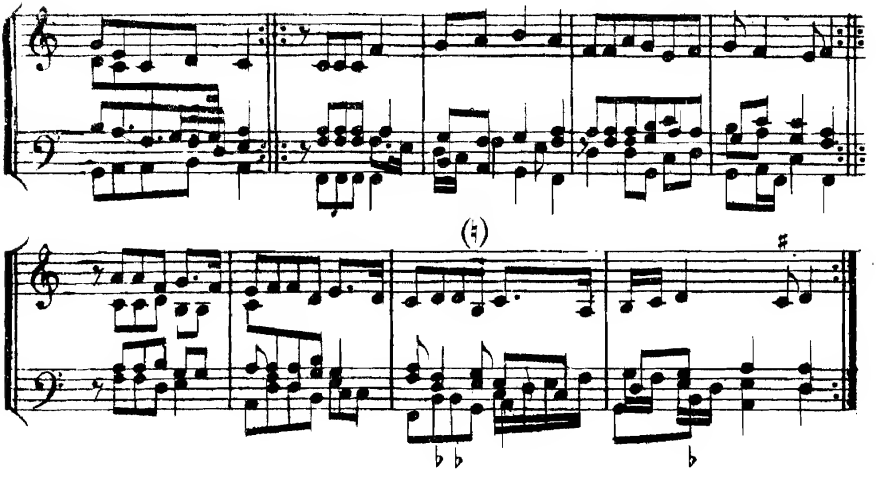
XXXIII. Passe et medio. fol. 14.



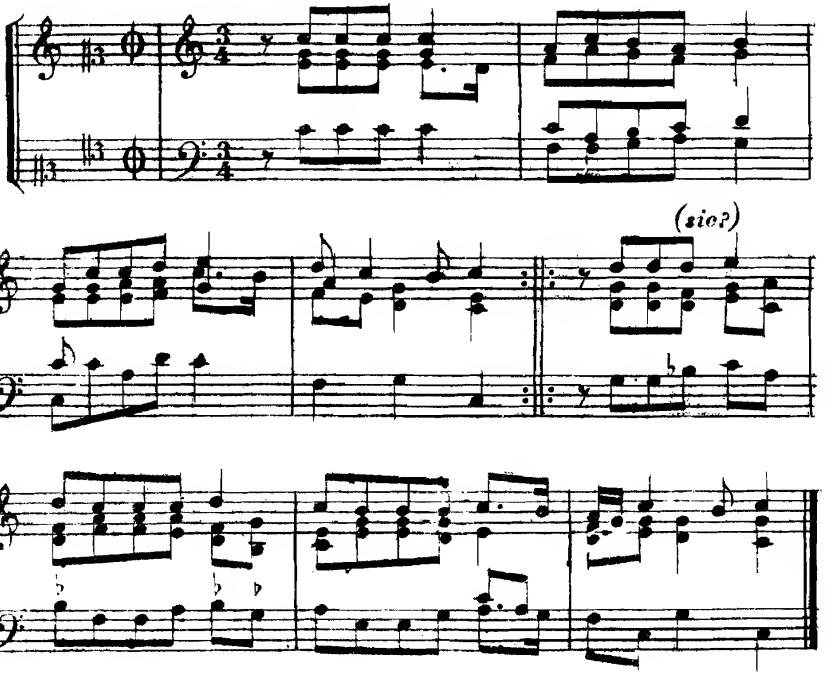
XXXIV. 4. Gaillarde. fol. 15.



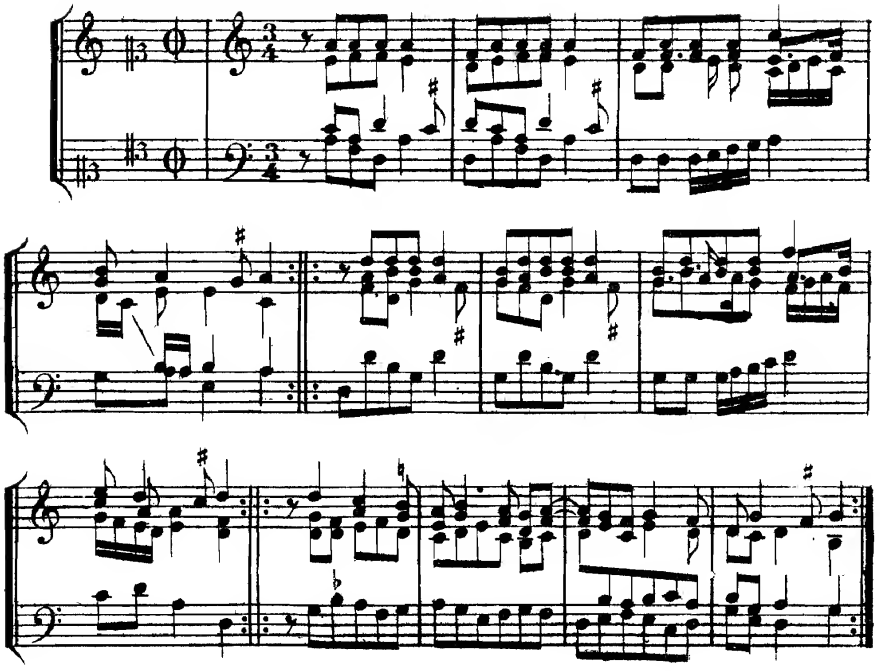
(*NB. Ums Vierfache verkürzt.*)



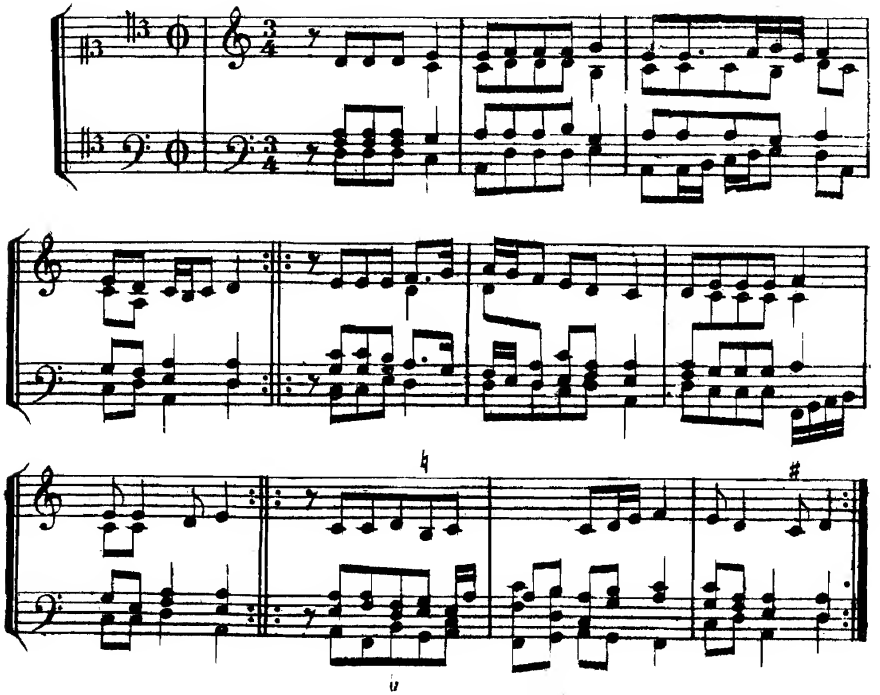
XXXV. 12. Gaillarde. fol. 16.



XXXVI. 13. Gaillarde. fol. 16.



XXXVII. 10. Gaillarde. Mille ducas. fol. 16. (*Vergleiche N° 30.*)

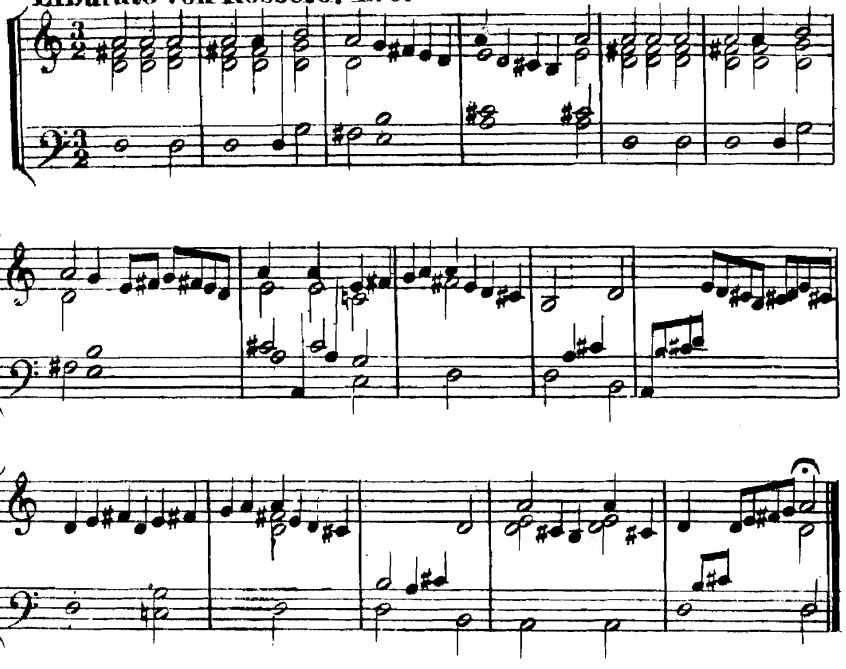


XXXVIII.

Lautenbuch von Hans Gerle. Nürenberg bei Jeron. Formschneider 1552.

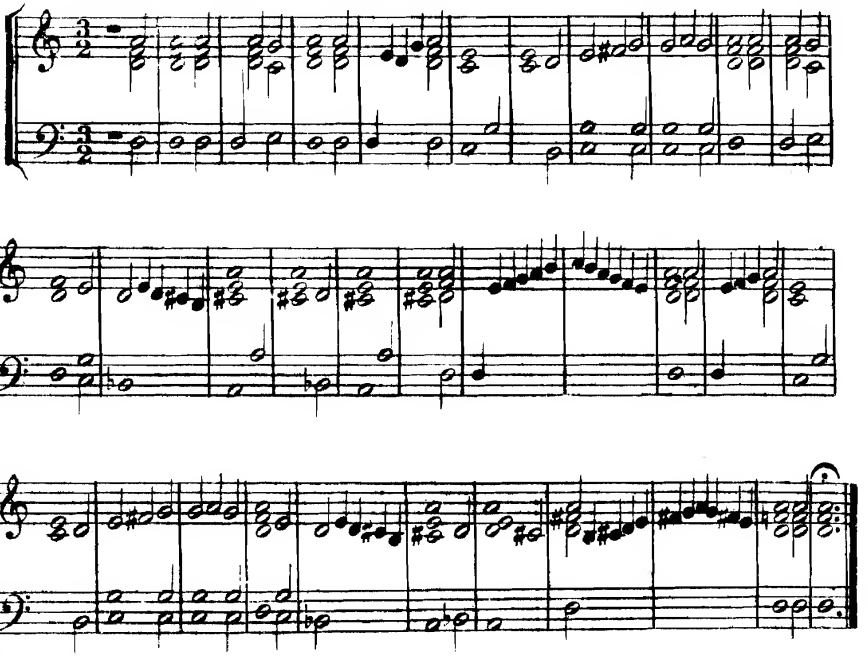
(Siehe Monatsh. IV, 39)

Elburato von Rosseto. №8.



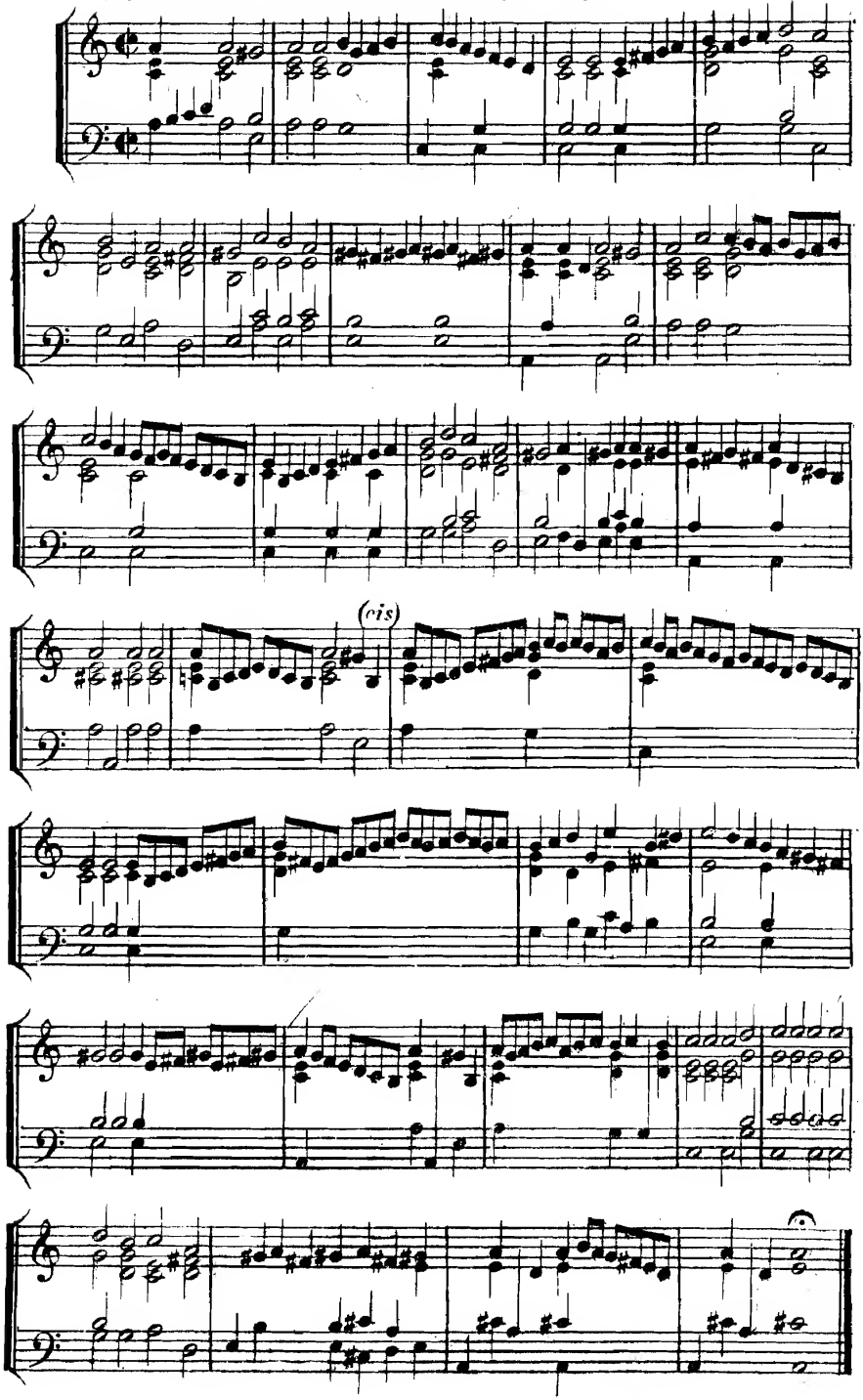
XXXIX.

Padoana von Rosseto. №2.



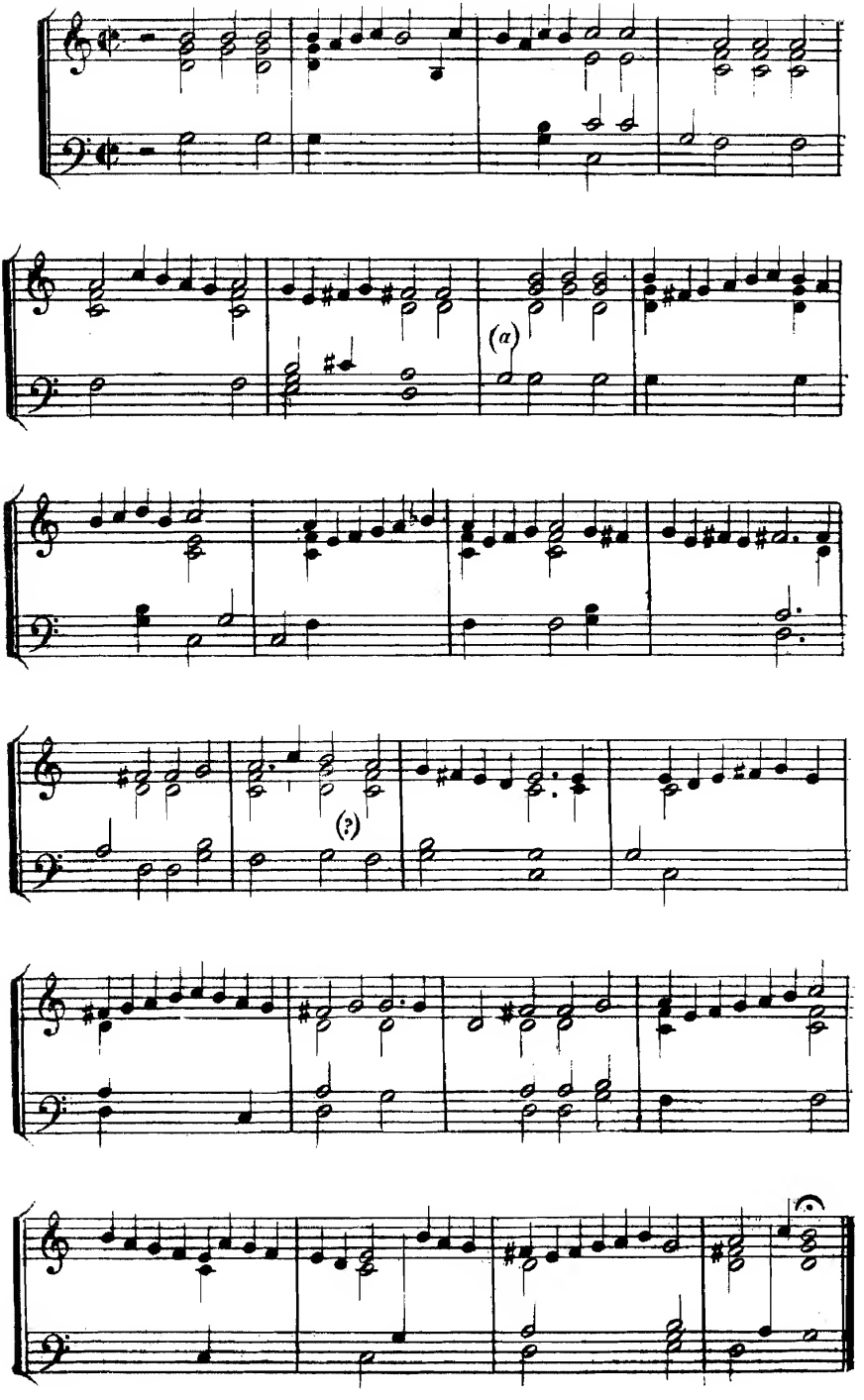
XL.

Passemesso von Anthoni Rotta. No. 15.



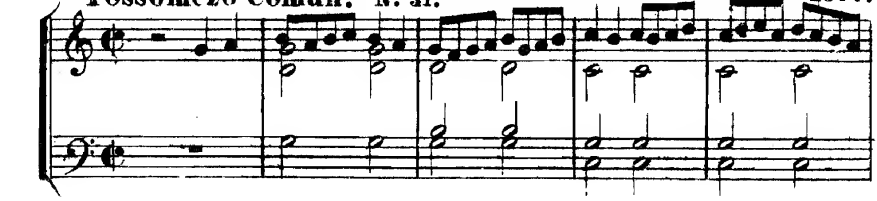
XLI.

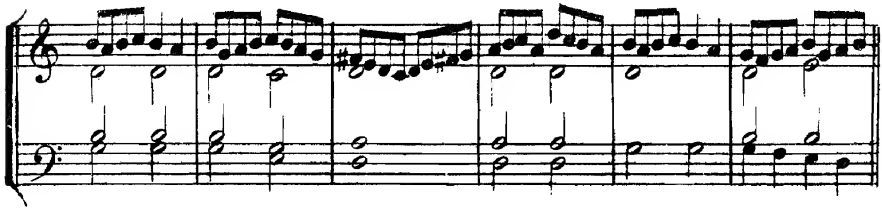
Salterello von Johann Maria. № 10.

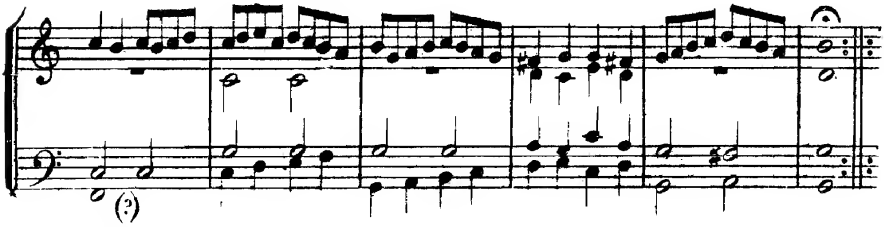


Tabulaturbuch auff Orgel und Jnstrument. Strassburg bei Bernhard Jobin 1577.

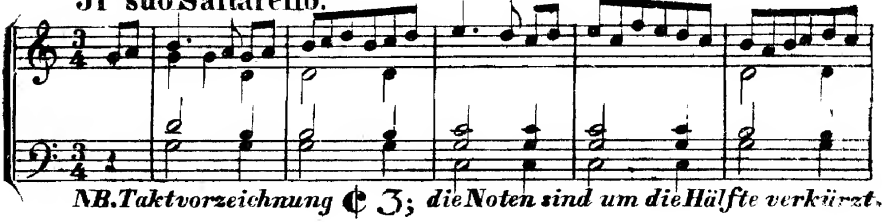
Possomezo Comun. Nº 31.



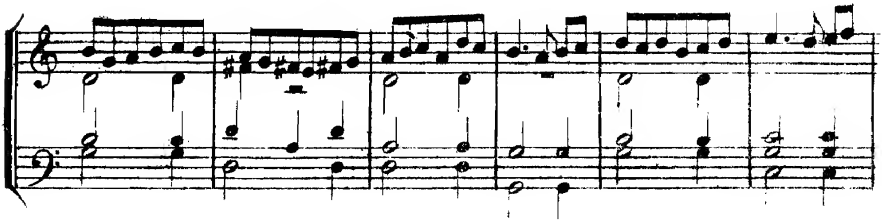


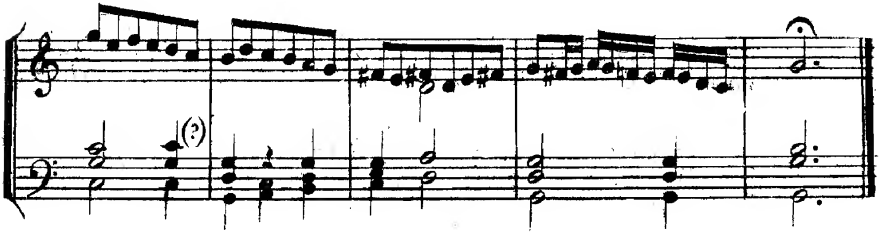


Jl suo Saltarello.



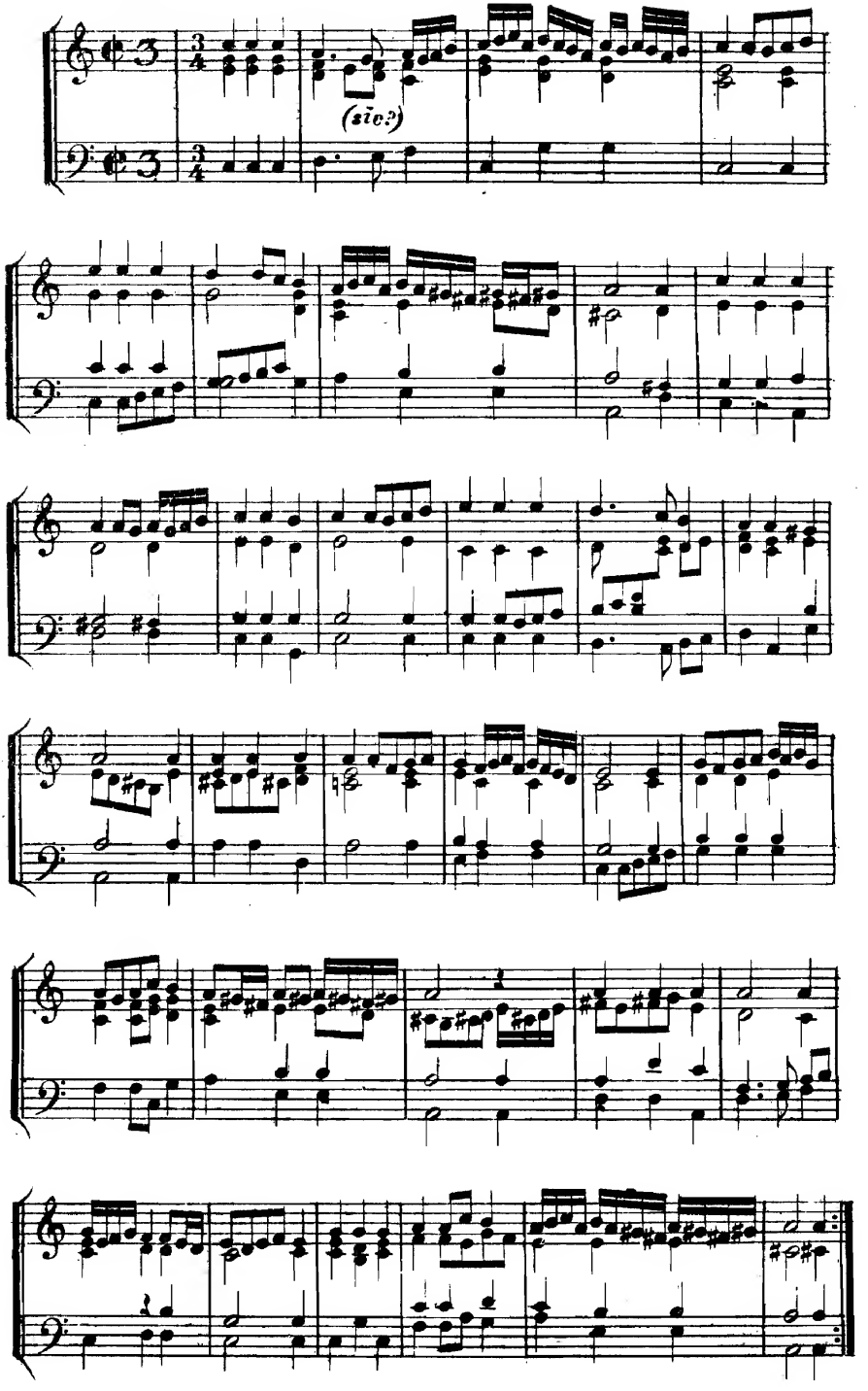
NB. Taktvorzeichnung 𝄵 3; *die Noten sind um die Hälfte verkürzt.*



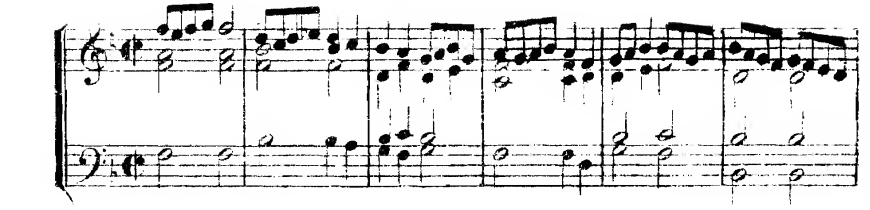


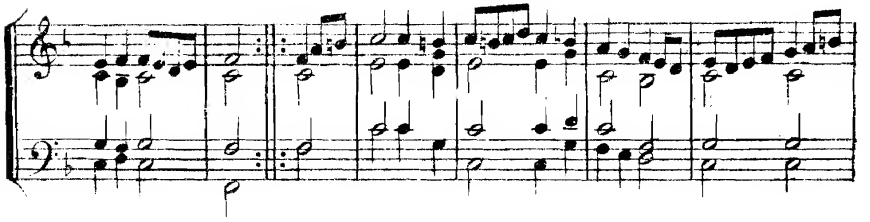
XLIII.

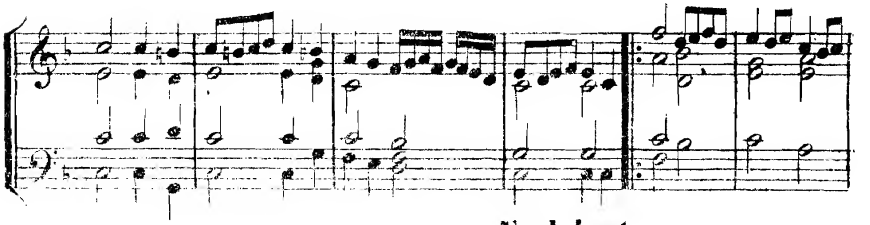
Galliarde. Francoisa. № 35.



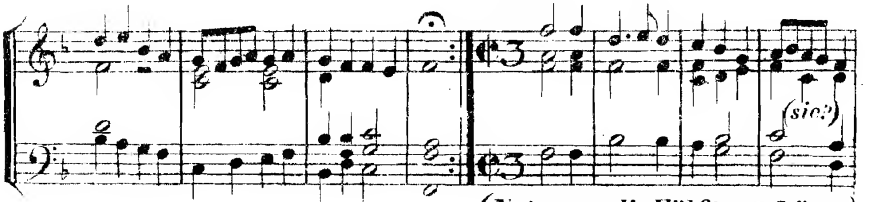
Ein gufer Hofdantz. (Bogen Z 3, №2).



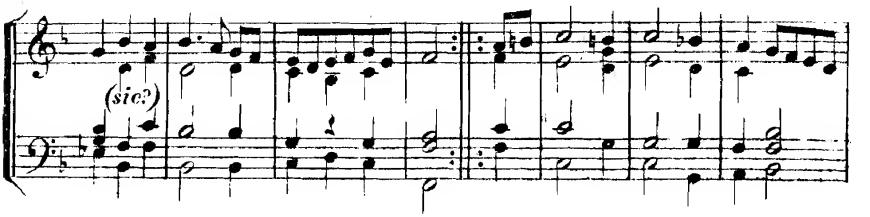


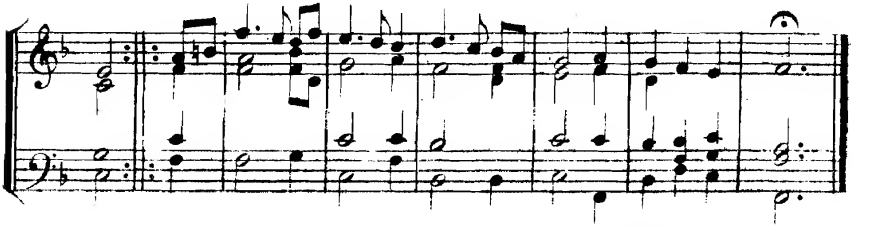


Nachdantz.



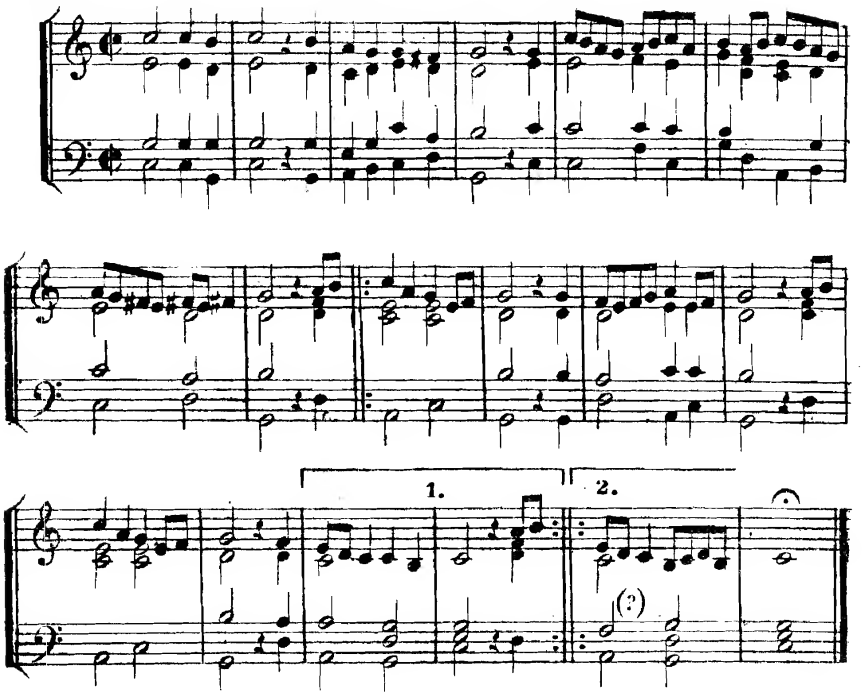
(Noten um die Hälfte verkürzt)



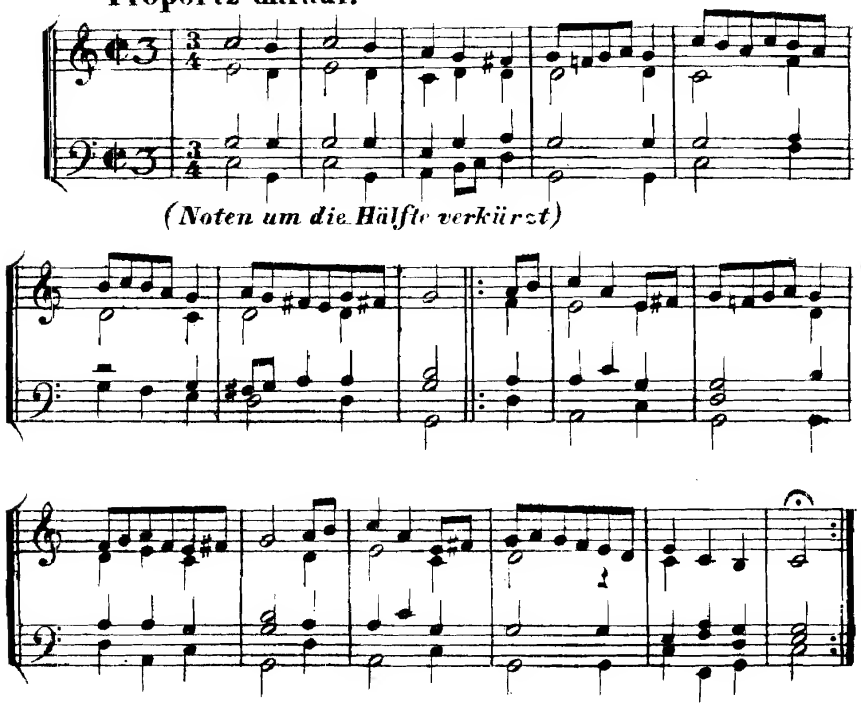


XLV.

Alemando novello. Ein guter neuer Dantz. (Z 5, № 7).



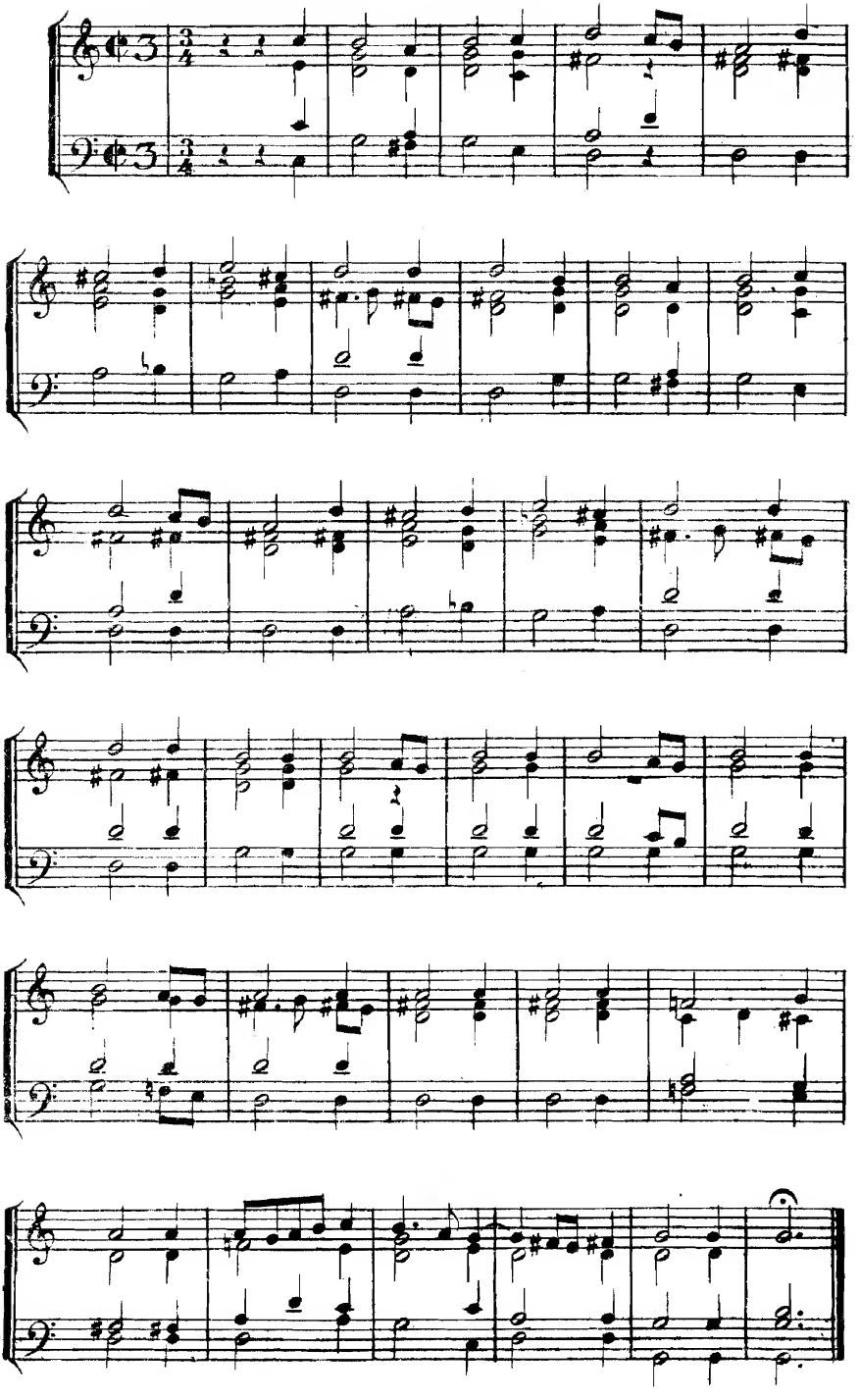
Proportz darauf.



(Noten um die Hälfte verkürzt)

XLVI.

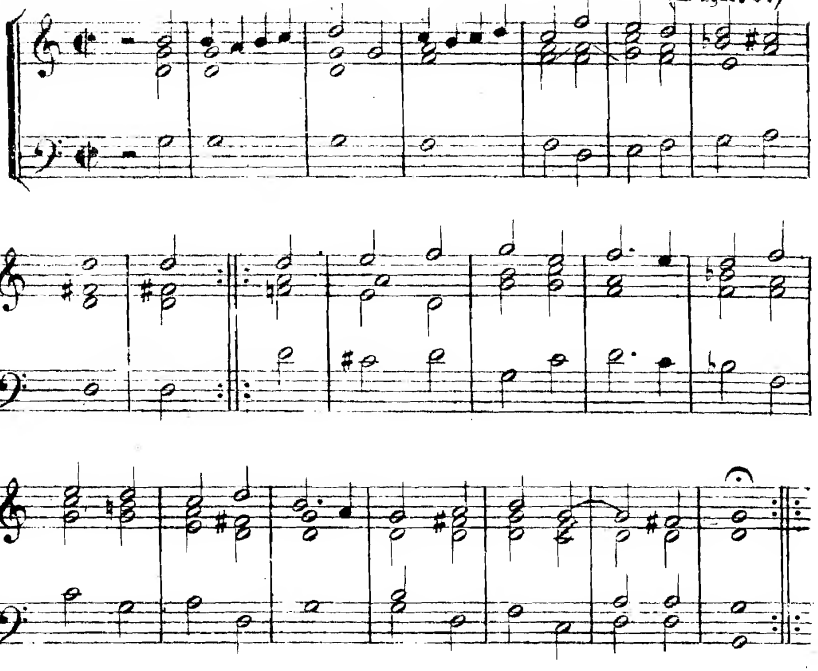
La corante du roy (Z 5 ohne №)



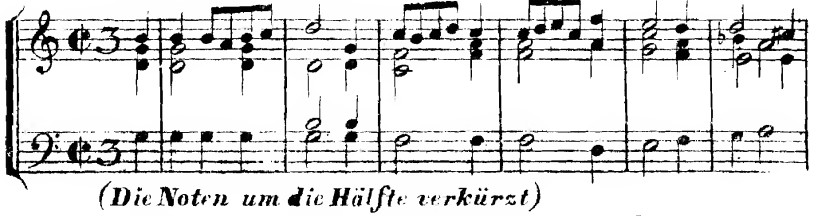
XLVII.

Ein guter neuer Dantz. Du hast mich wollen nemen. J. P. O.

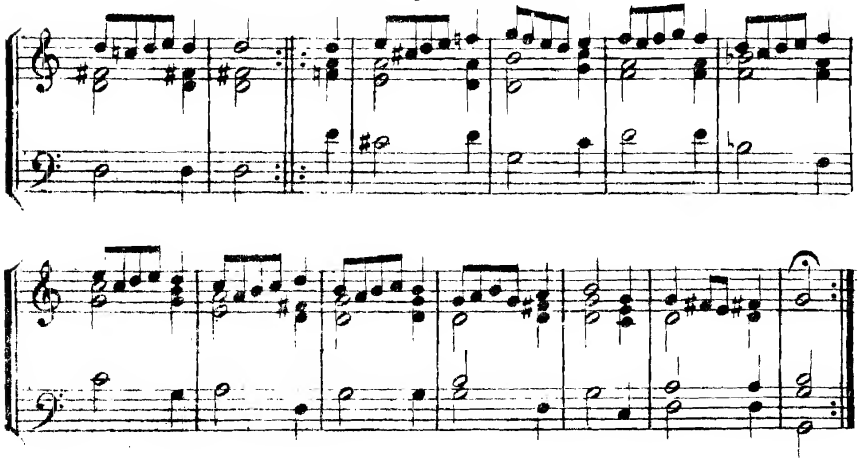
(Z 6, N? 9.)



Hoppeldantz darauf.



(Die Noten um die Hälfte verkürzt)

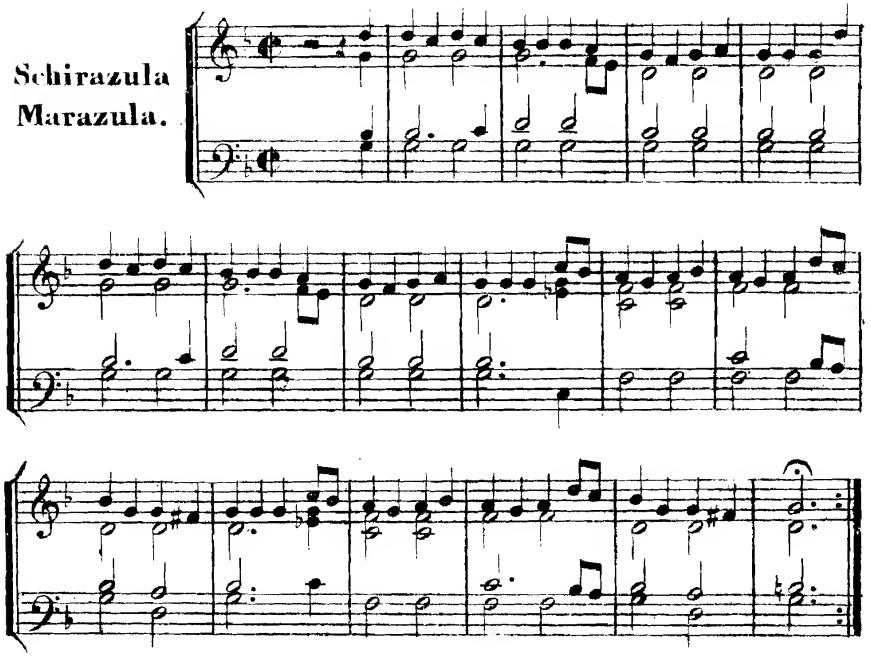


XLVIII.

Jacob Paix:

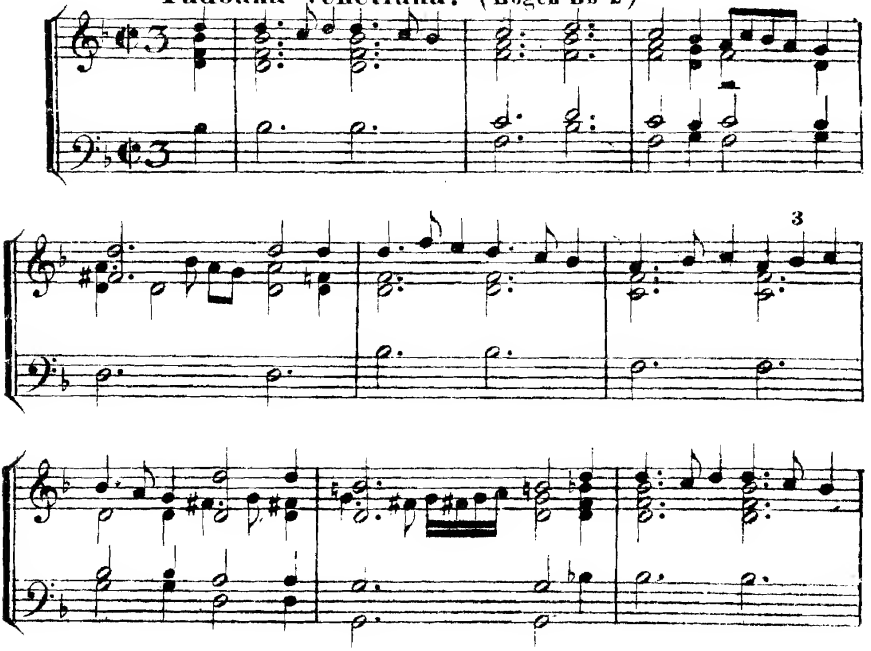
Orgel Tabulaturbuch, Laugingen bei Georgen Willert 1583.

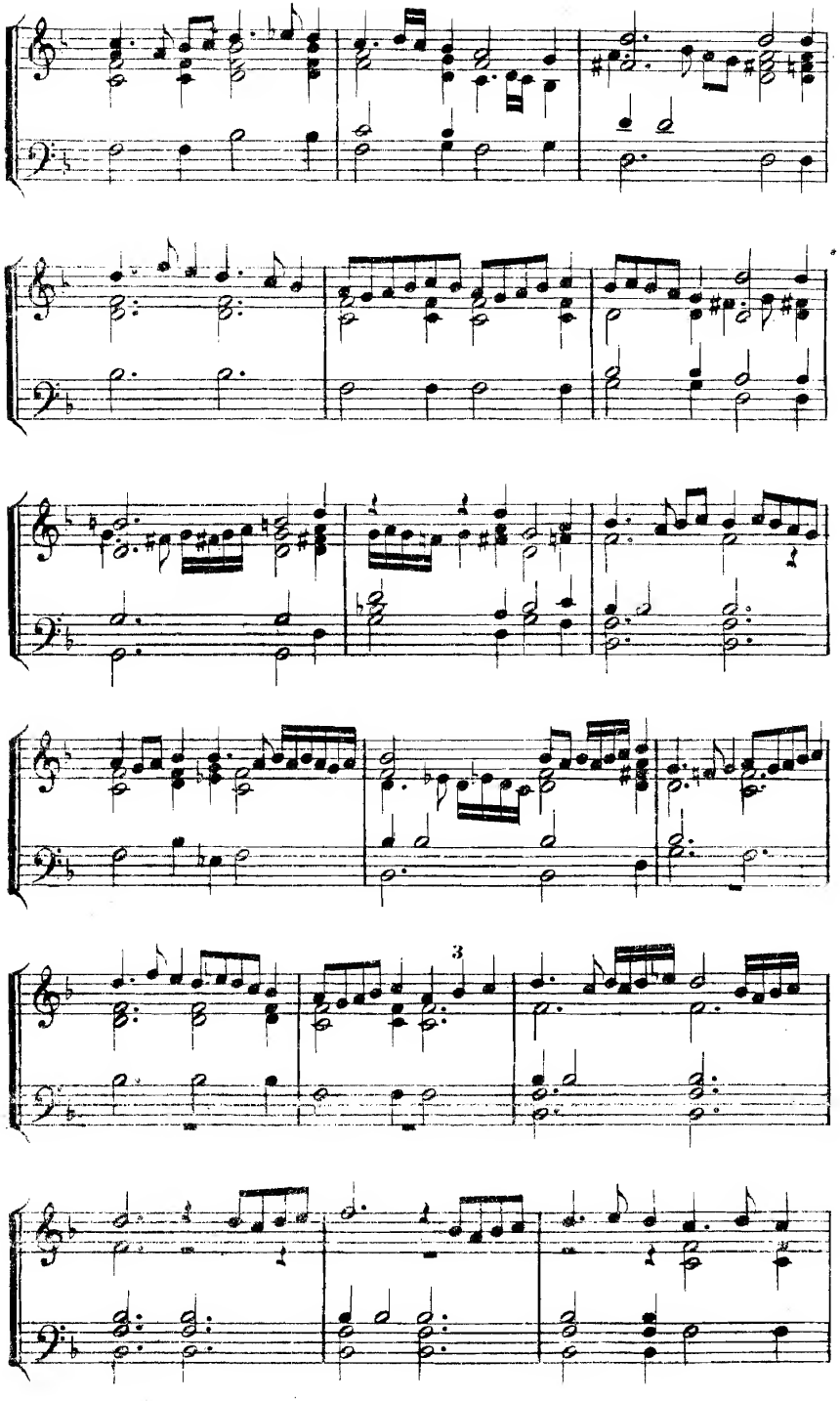
Schirazula Marazula.

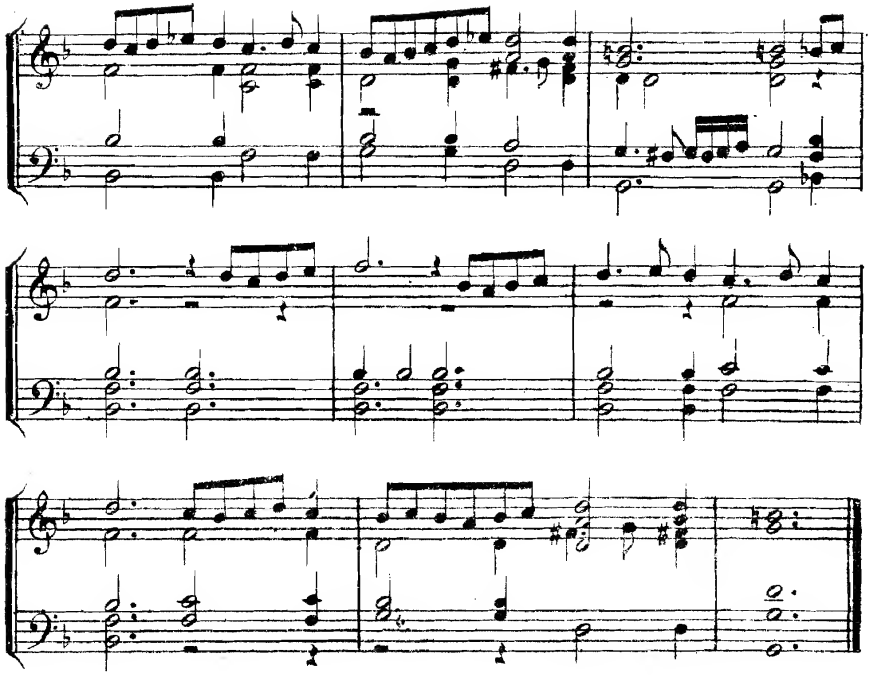


XLIX.

Padoana Venetiana. (Bogen Bb 2)

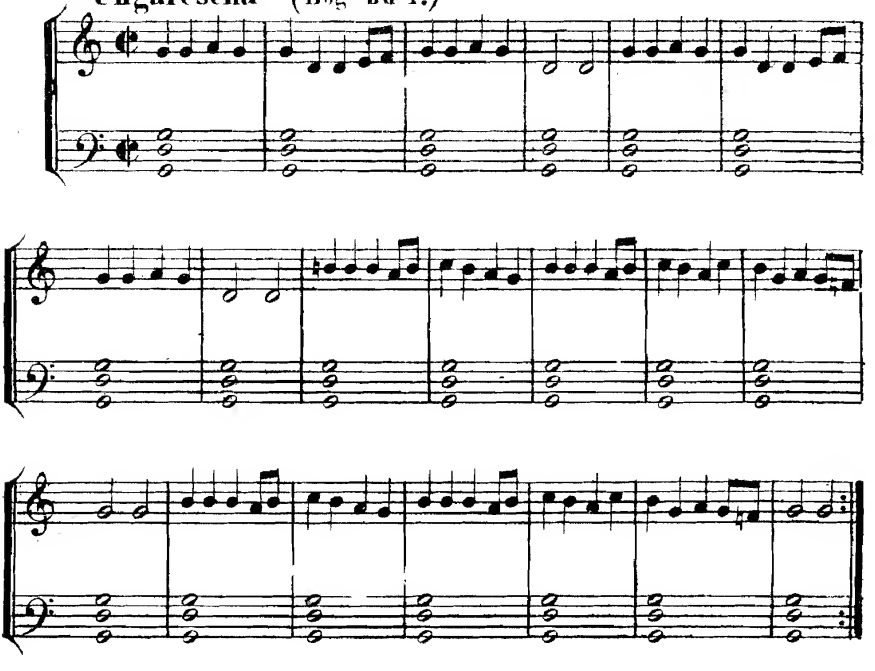



3

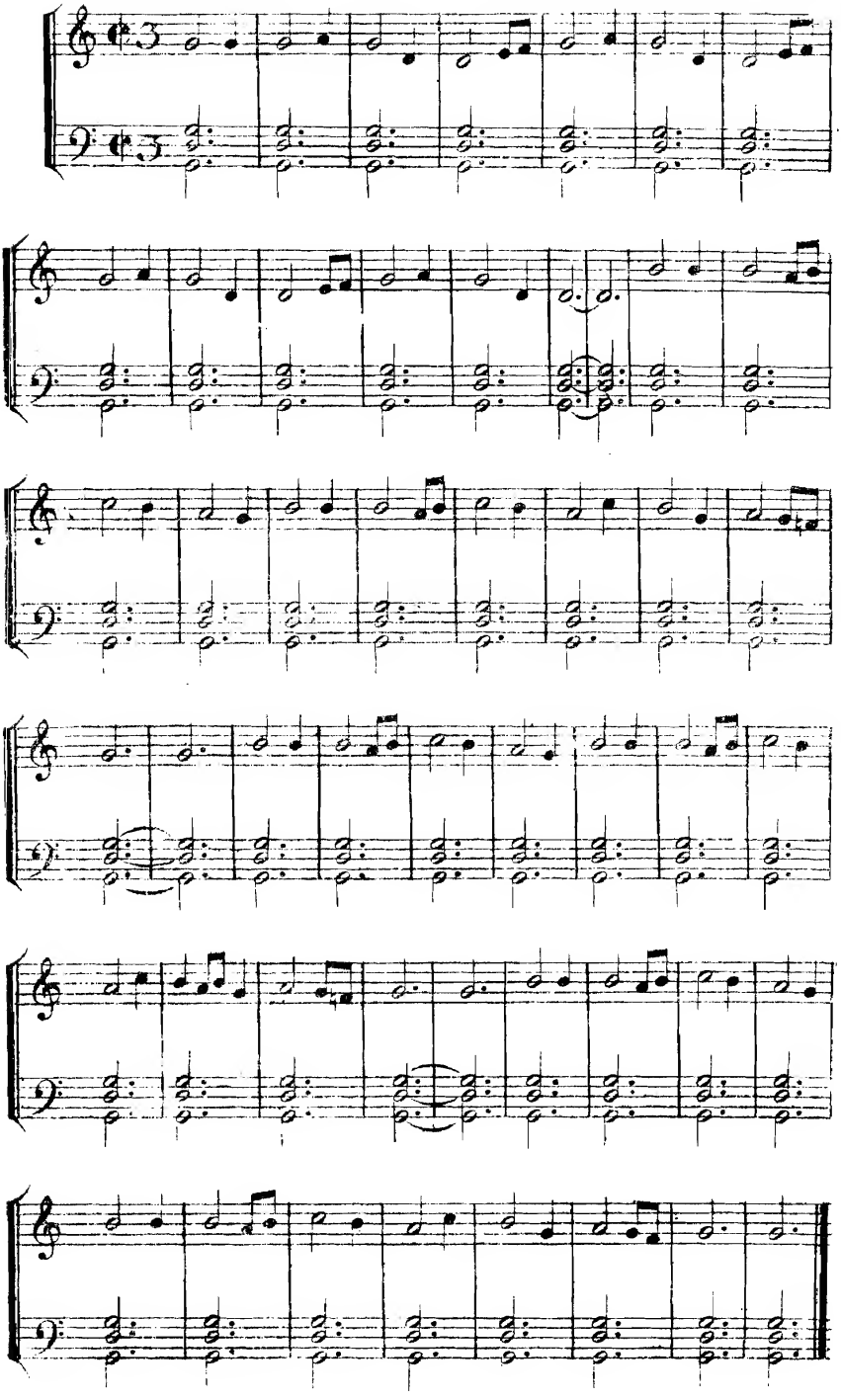


L.

Ungarescha (Bog Dd 1.)

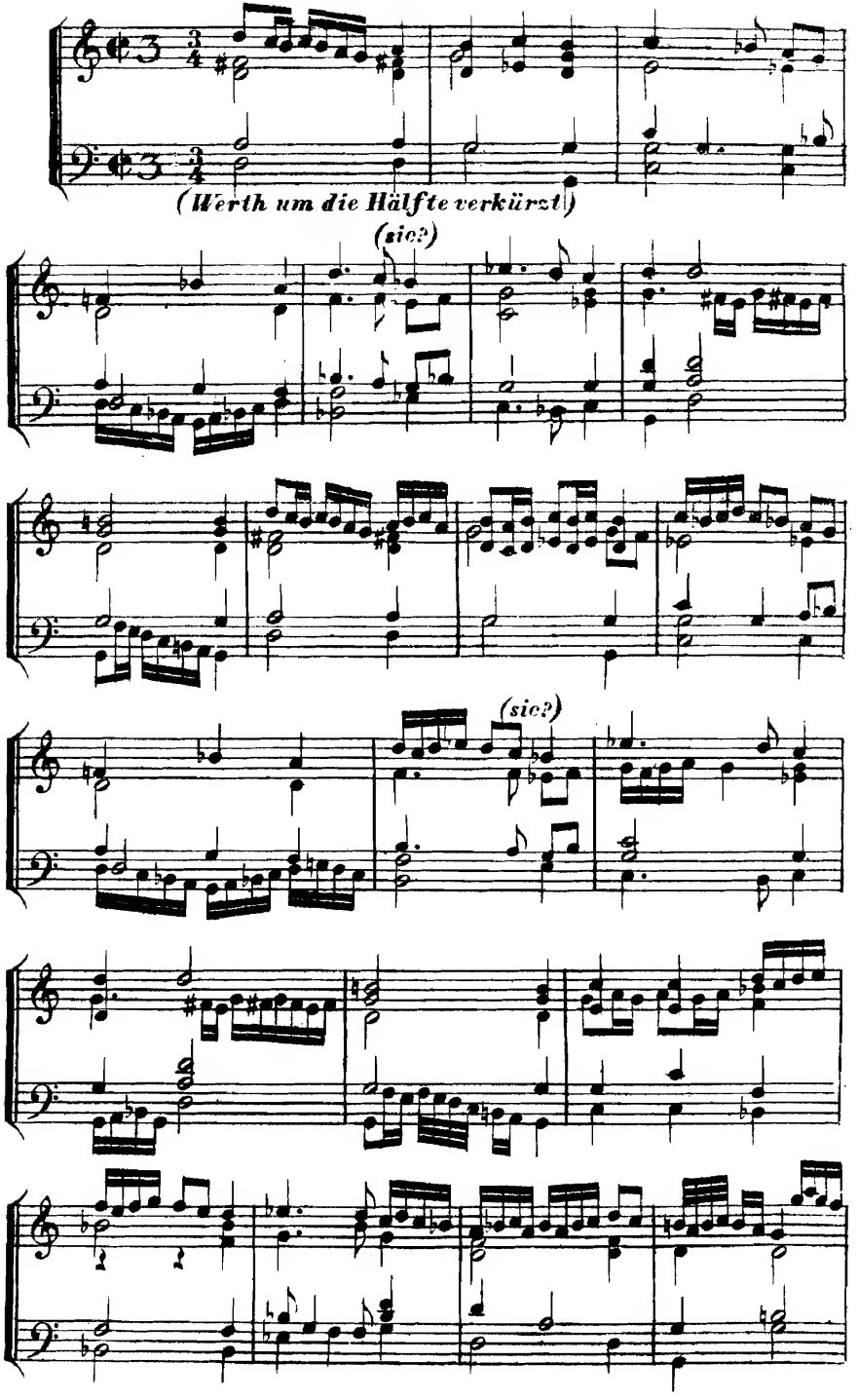


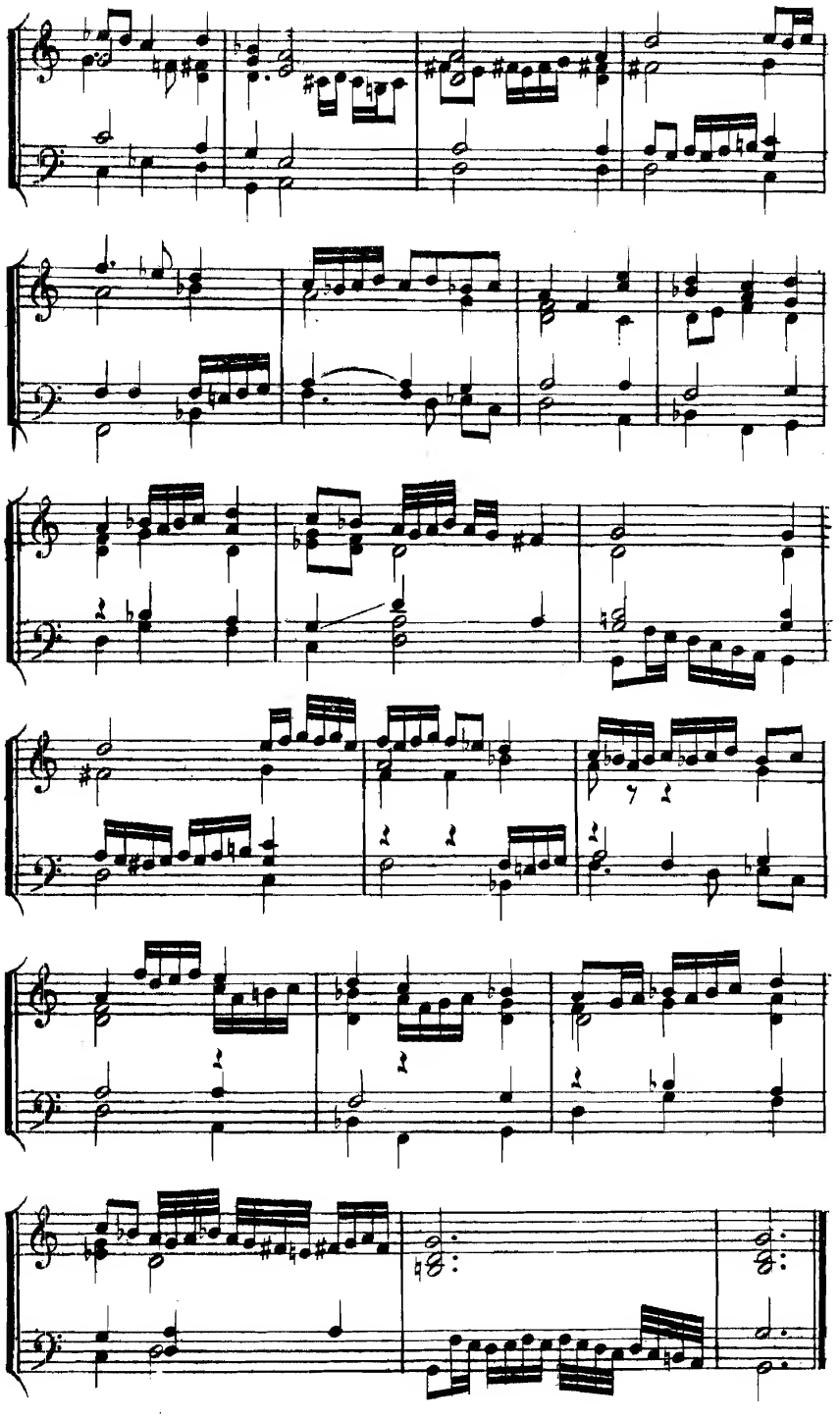
Saltarello.



LI.

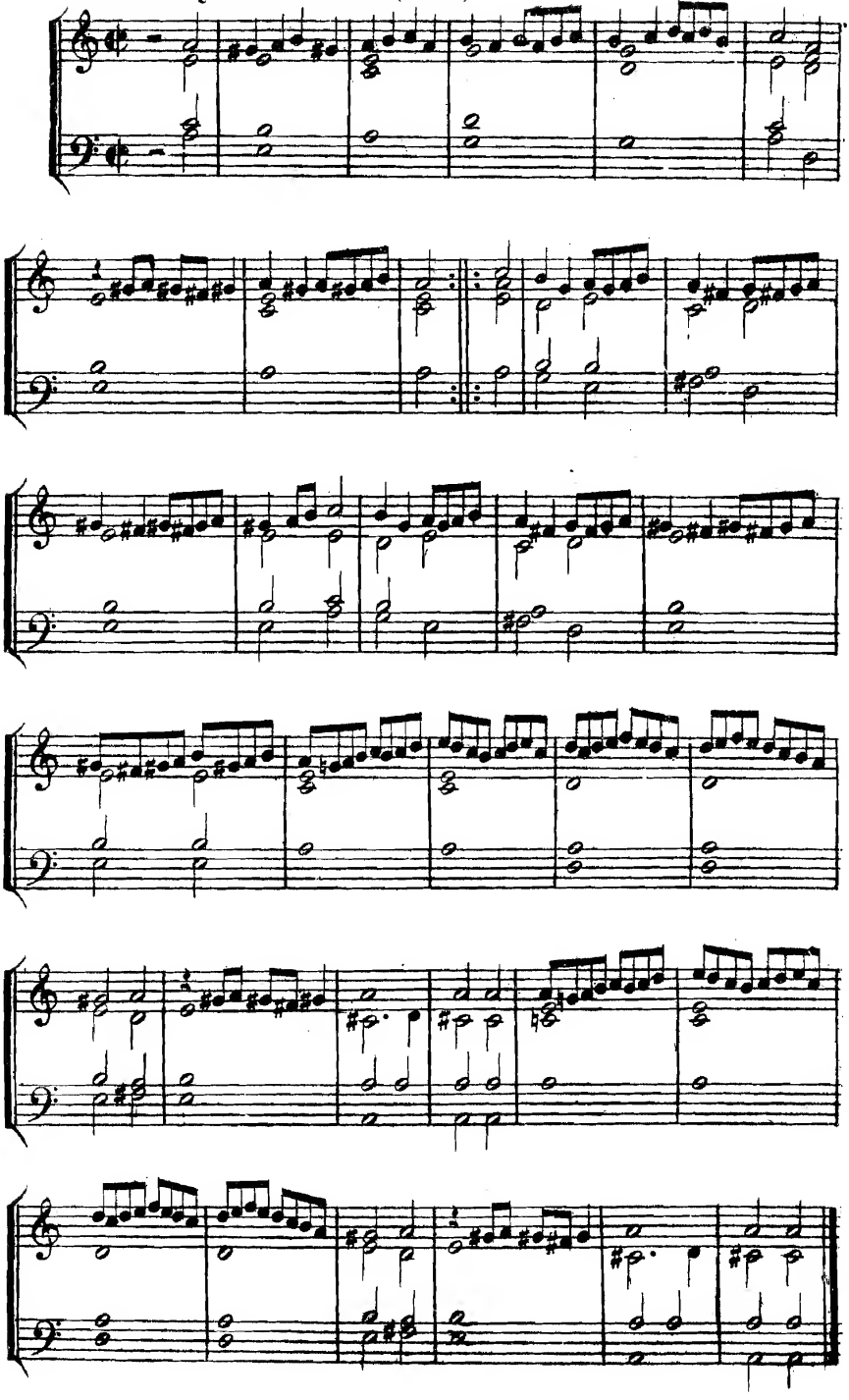
Saltarello. (Bog. Bb 1)



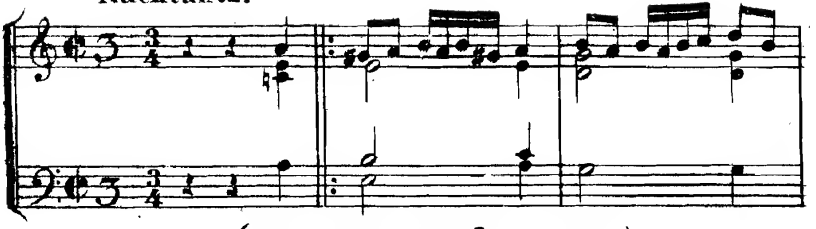


LII.

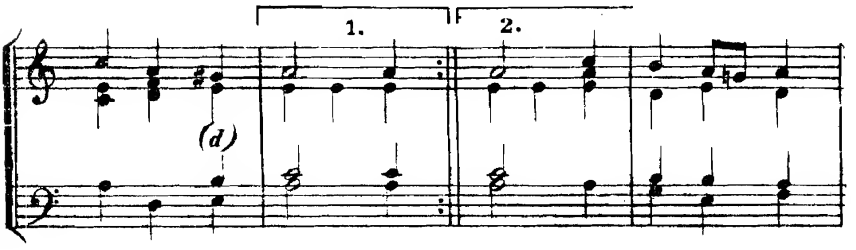
Der Keyserin Tantz. (Cc 4.)

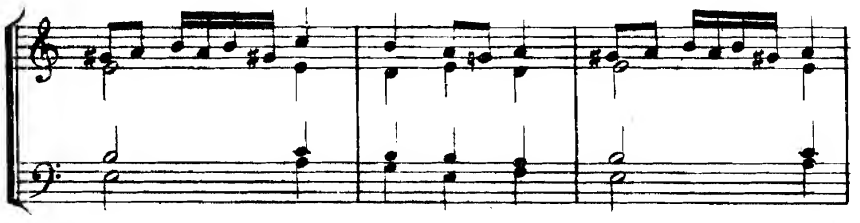


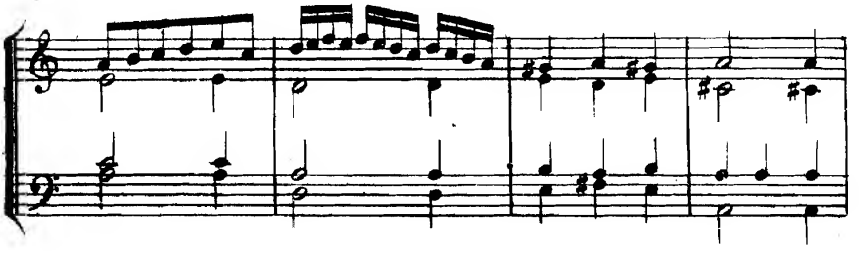
Nachtantz.

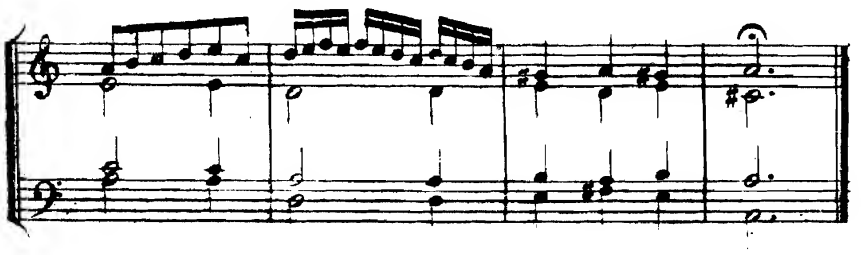


(Werth um die Hälfte verkürzt)







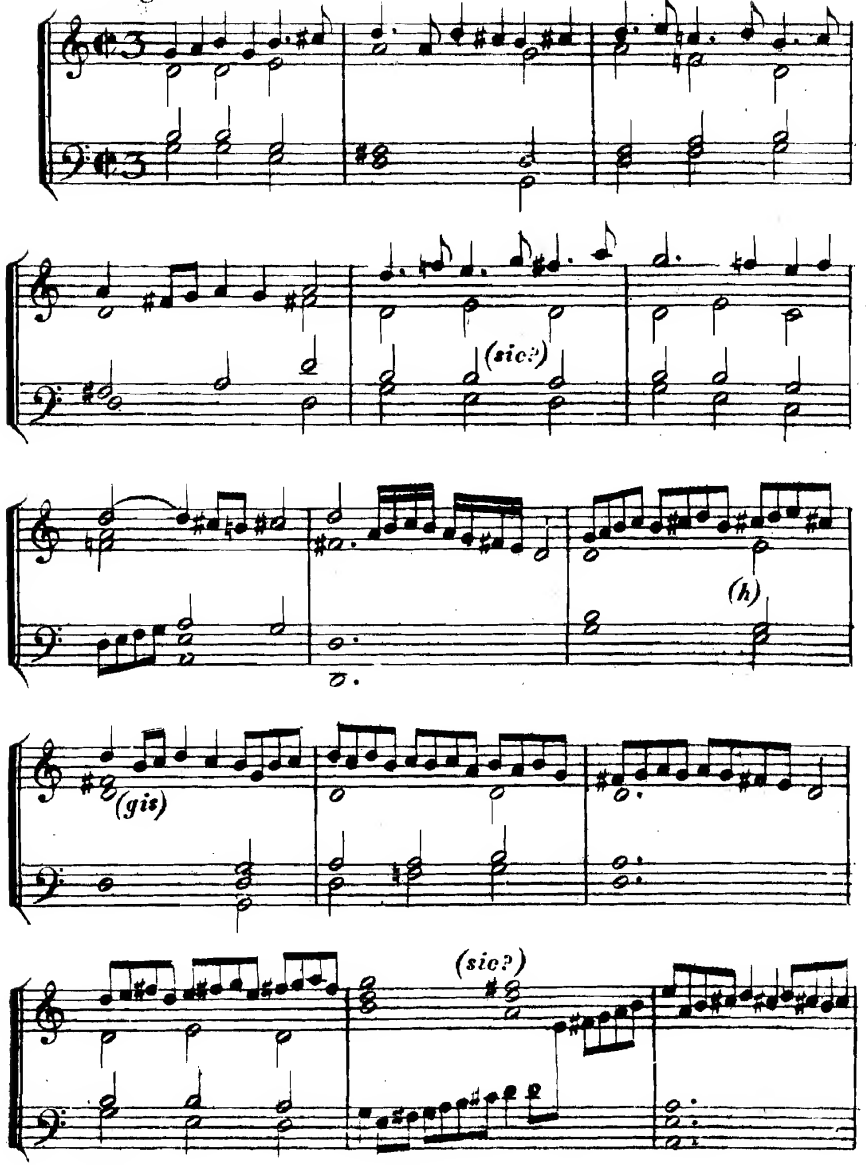


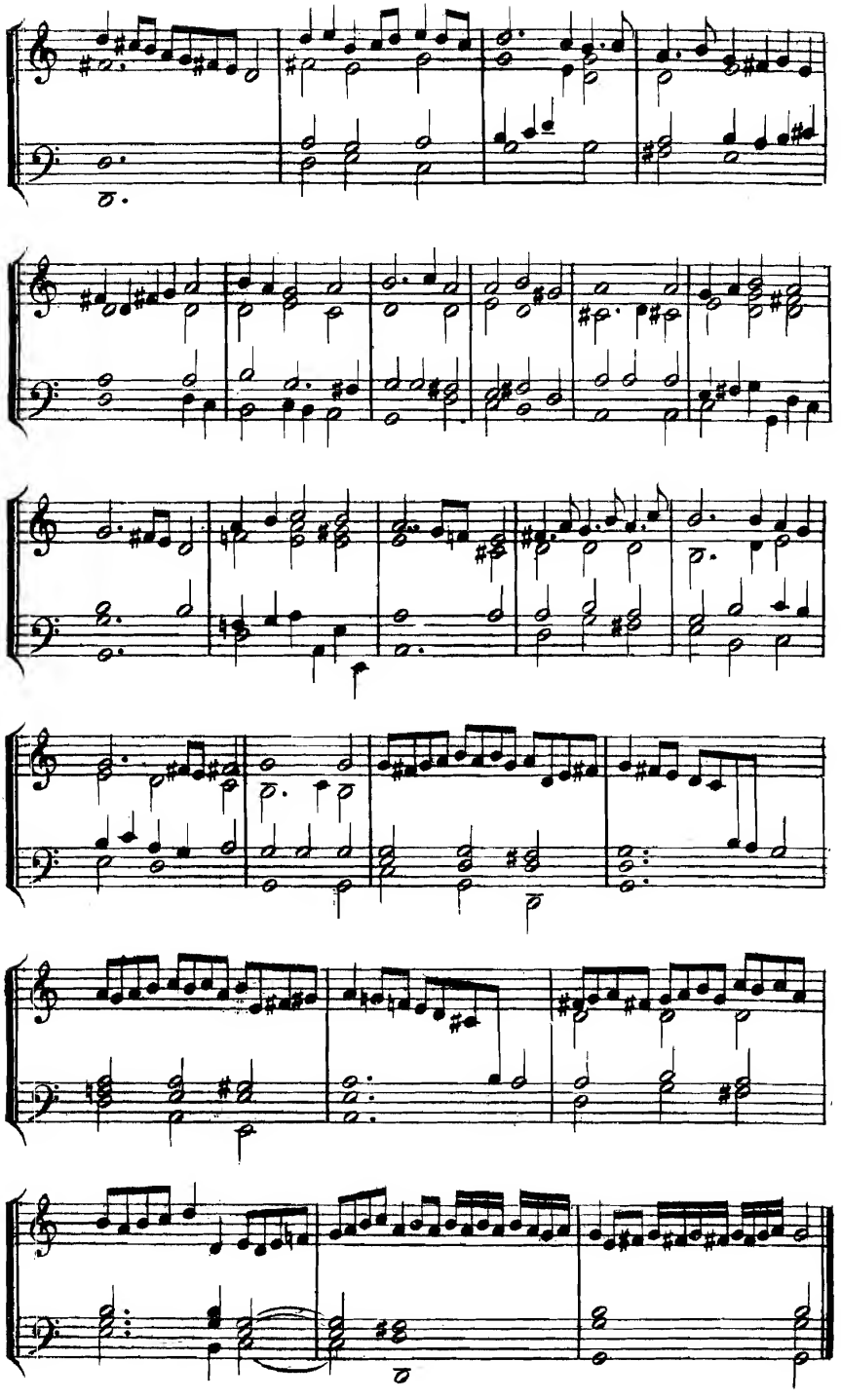
LIII.

Bernhard Schmid
(der Jüngere):

Tabulatur auf Orgel und Instrument. Strassburg 1607.

Gagliarde. No 8.





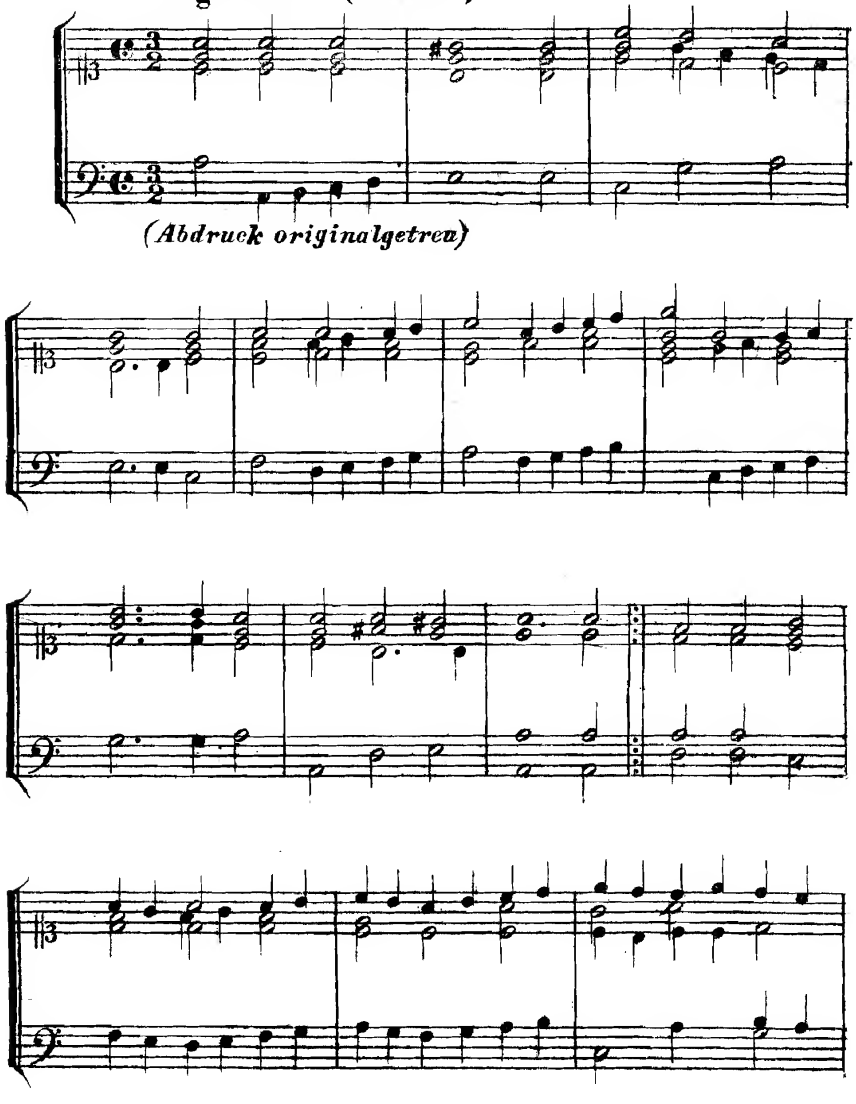
LIV.

Gio. Franc. Anerio:

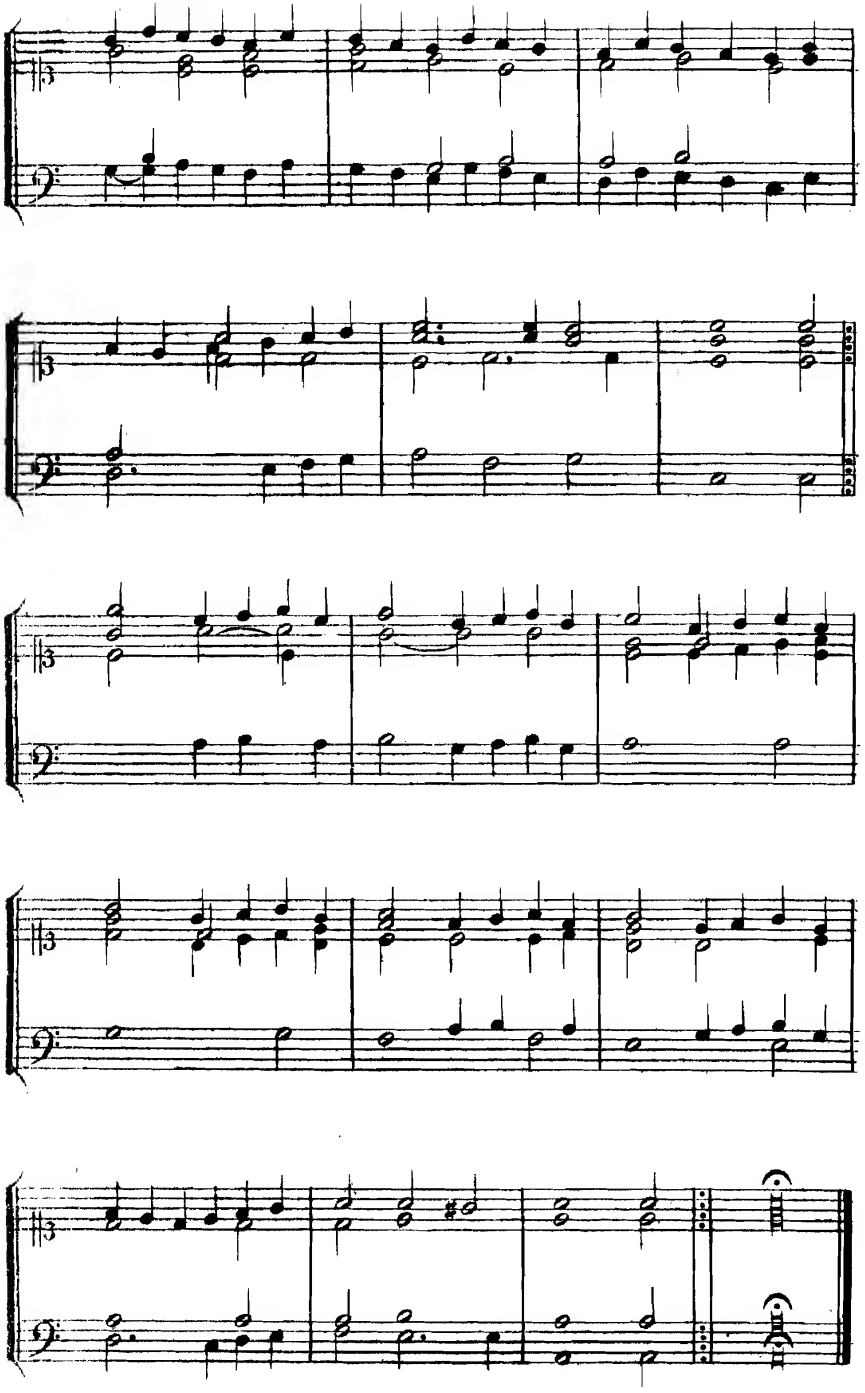
Gagliarde a 4 voci, intavolate per sonare sul Cimbalo et sul Liuto, lib. I.

(Ohne Ort und Verleger, Anfang des 17. Jahrh.) kgl. Bibl. in Berlin.

Gagliarde (Stahlstich)



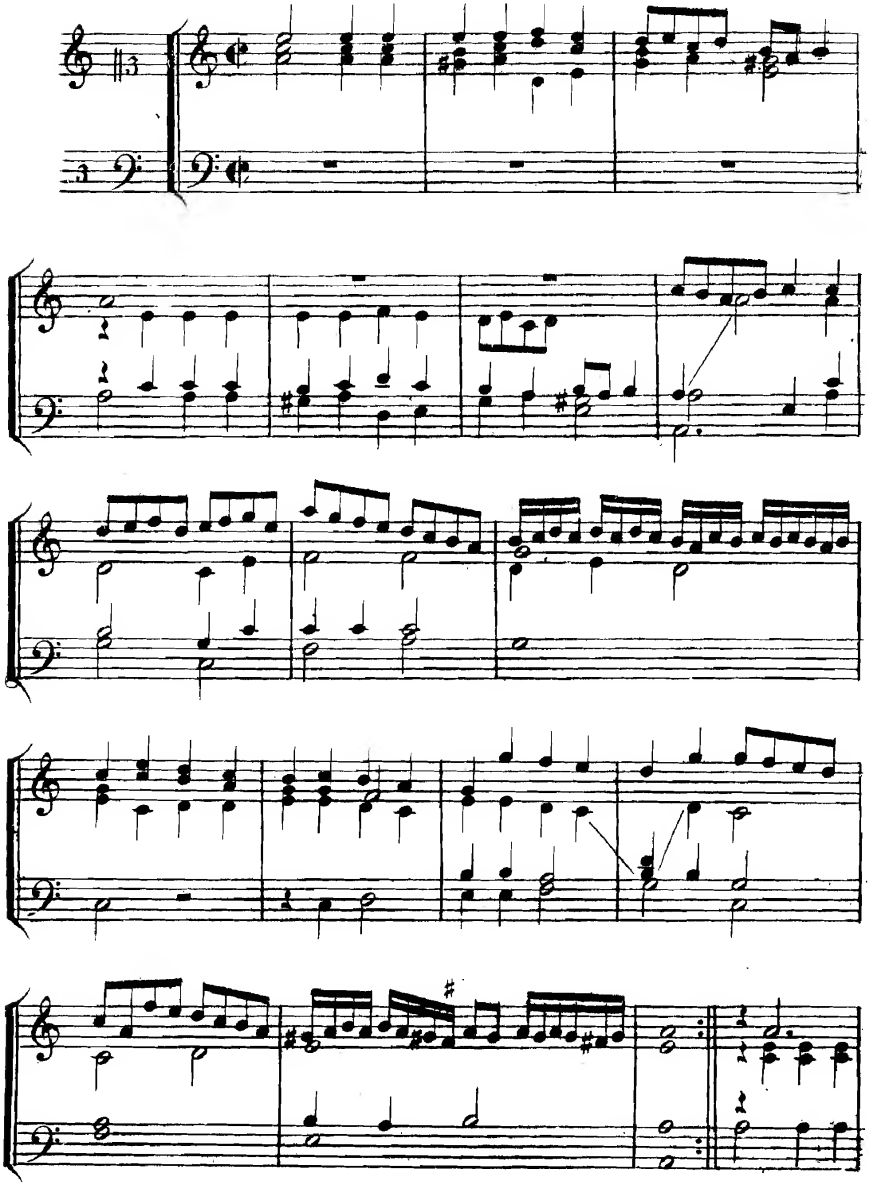
(Abdruck originalgetreu)

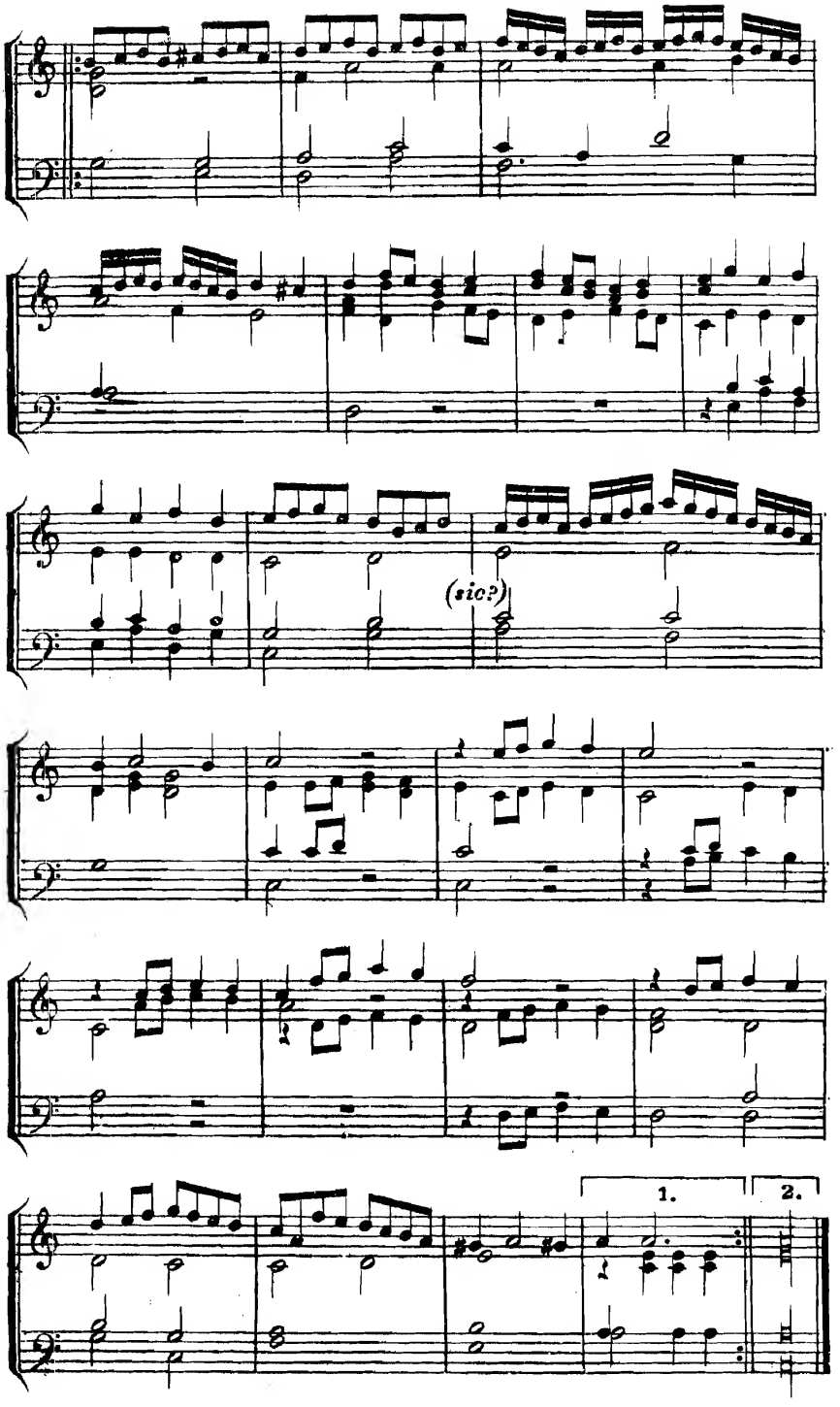


LV.

Canzon von H. L. Hassler,

aus Amoenitatum musicalium hortulus, Anno 1622, ohne Ort und Drucker (Leipzig, Klosmann). Ritterakad. in Liegnitz, 4 Stb.




(sic?)
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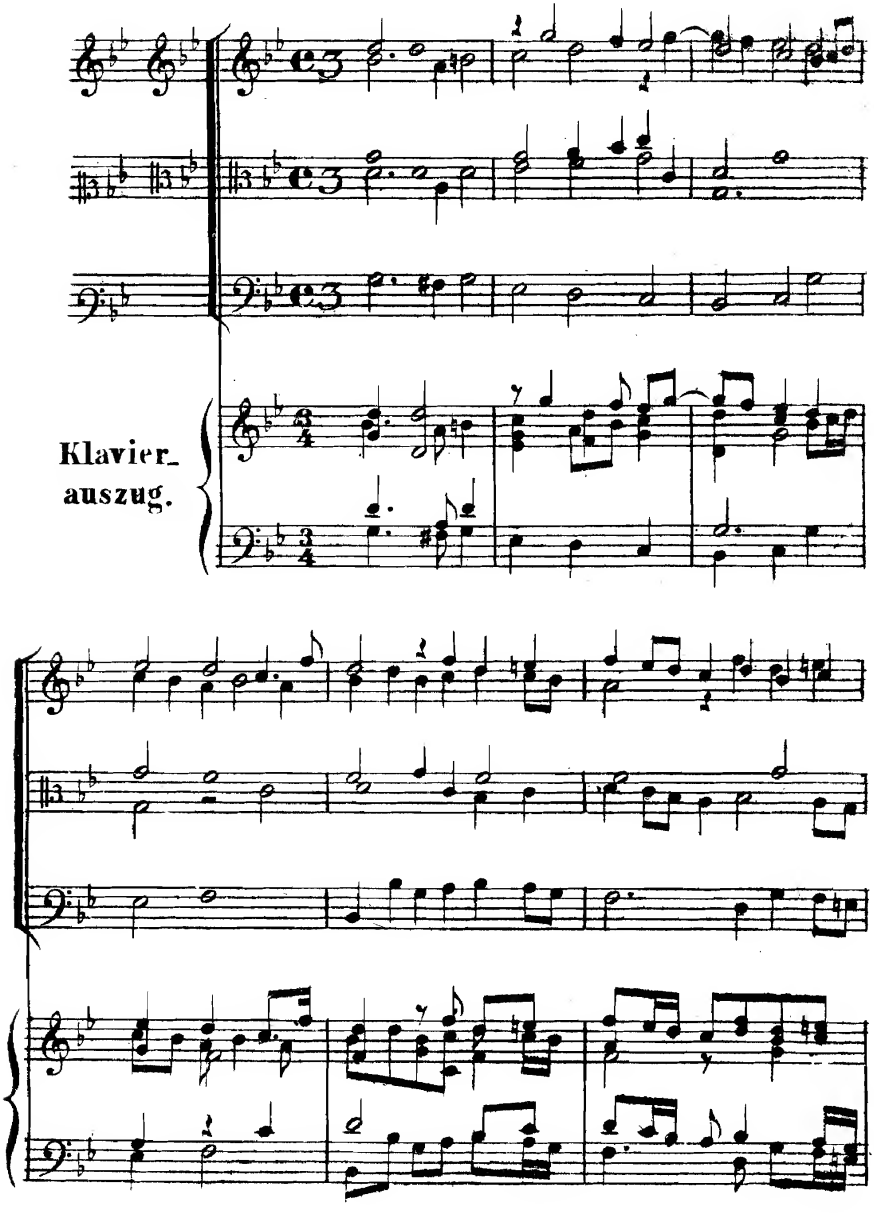
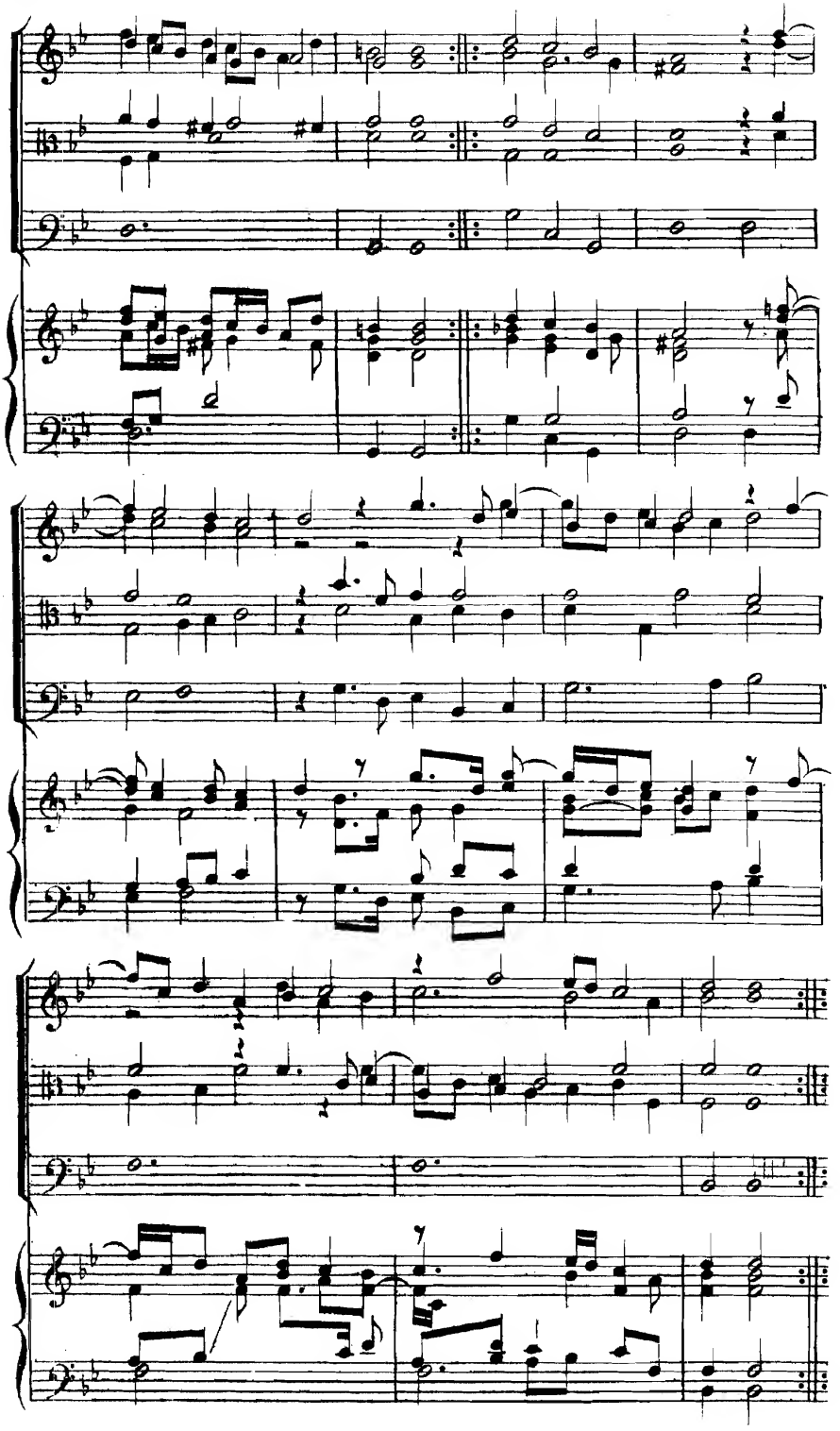
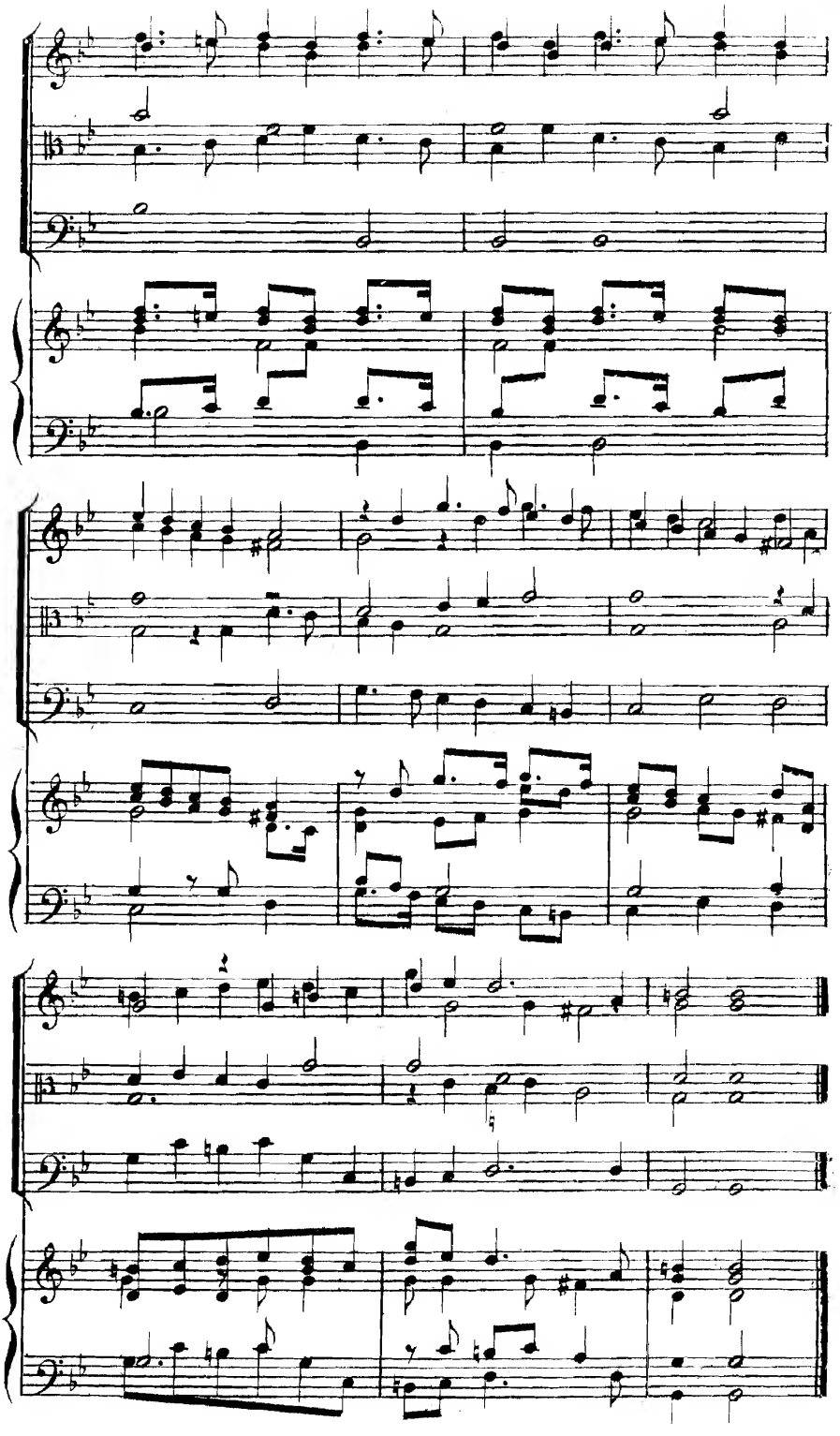
LVI.

Jacob Schultz, Organist (Praetorius): Galliard,
aus Füllsack's und Hildebrandt's Ausserlesene Paduanen,
1607, 1.Thl.
(Ritterakad. in Liegnitz).





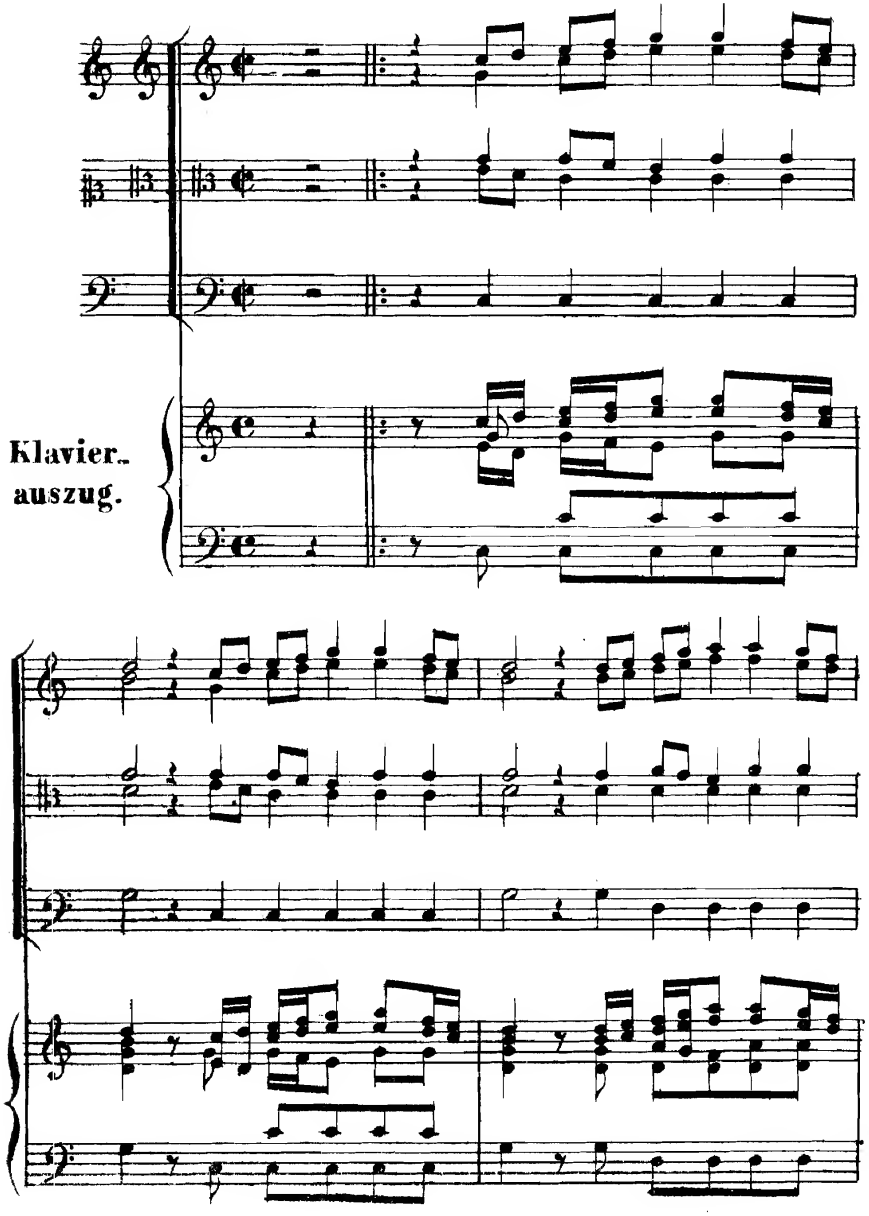


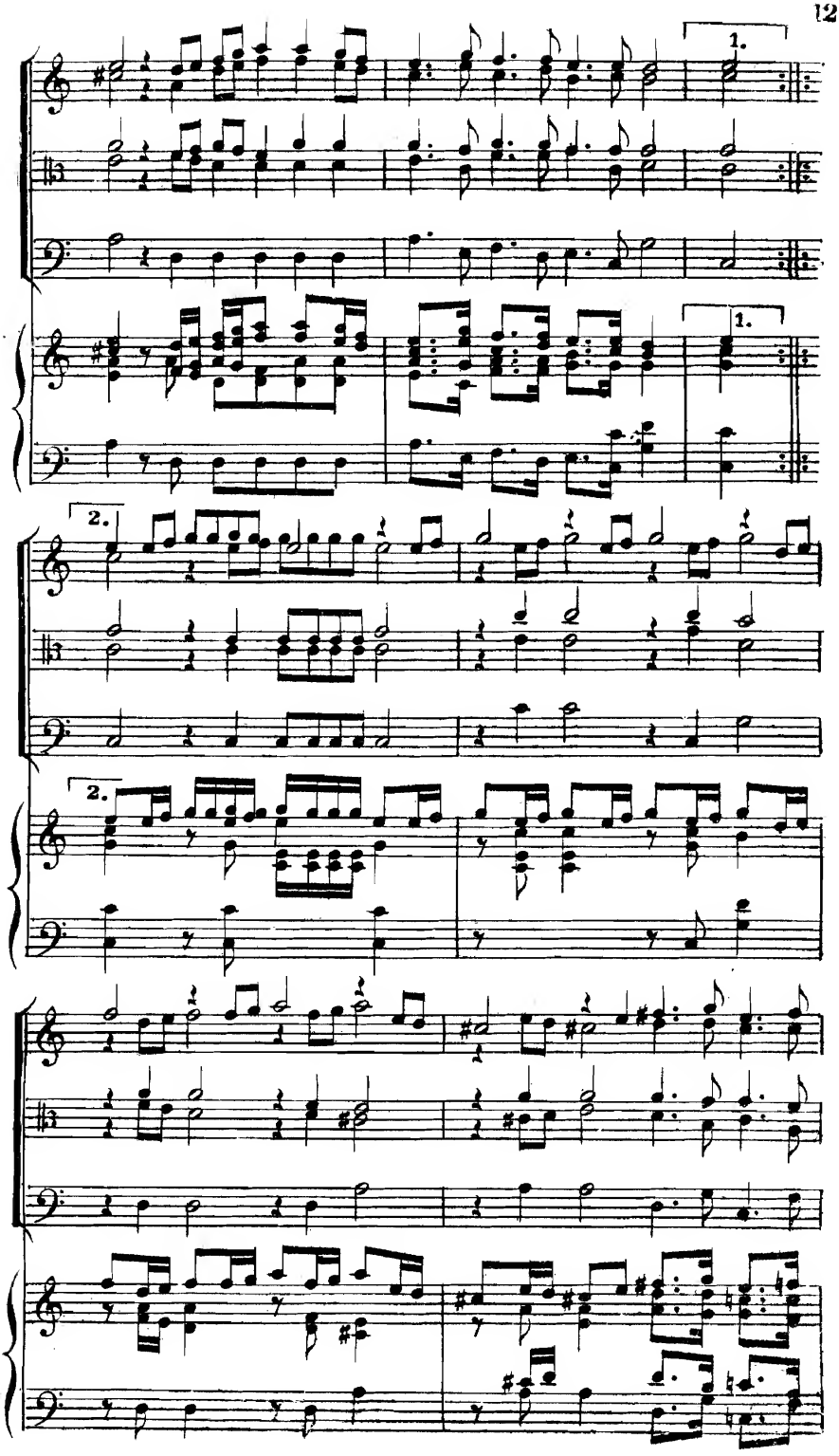
LVII.

Johann Ghro

(aus Dresden).

36 Jutraden zu 5 St. Nurmberg 1611 (Nº 5.)

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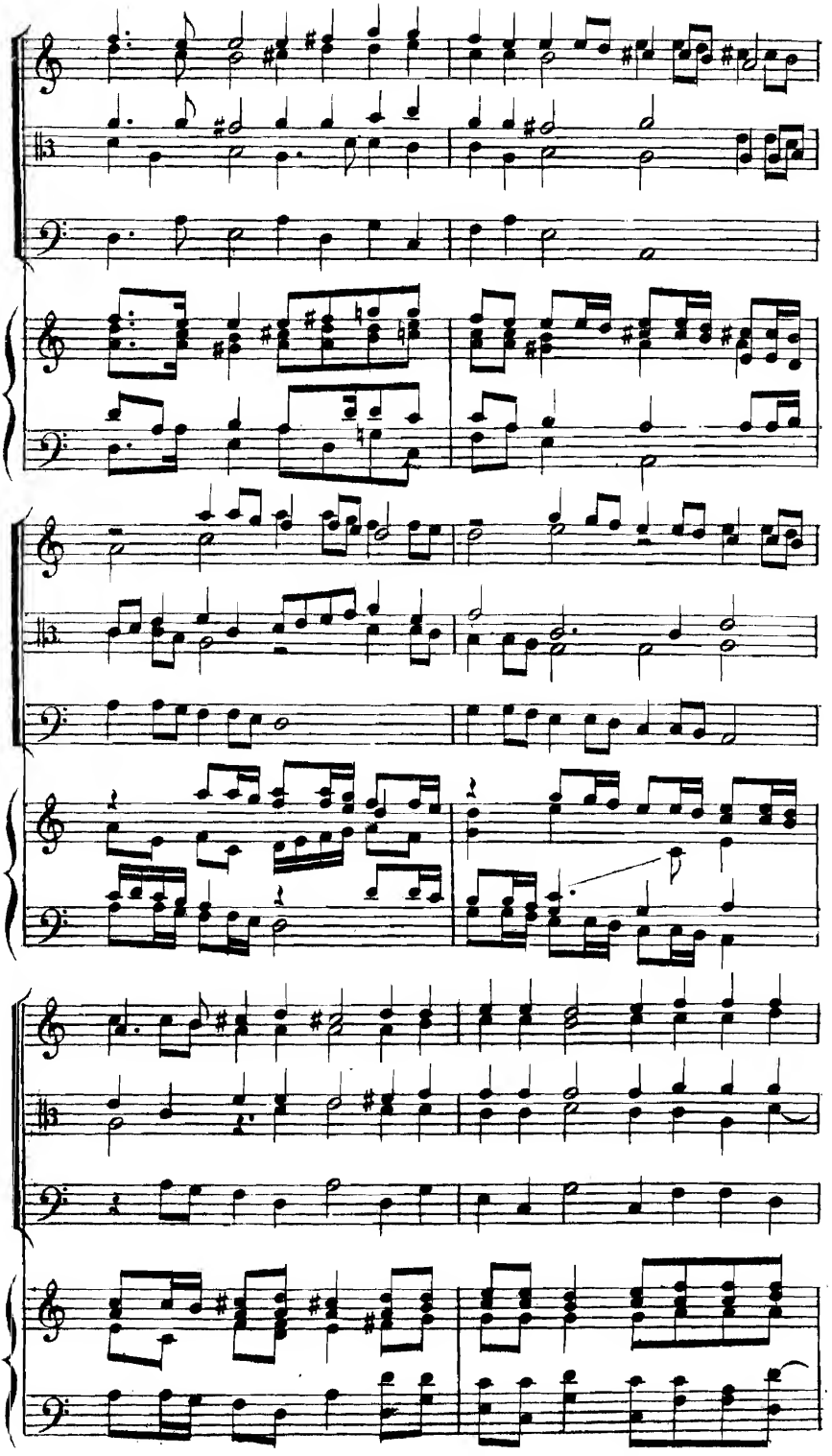
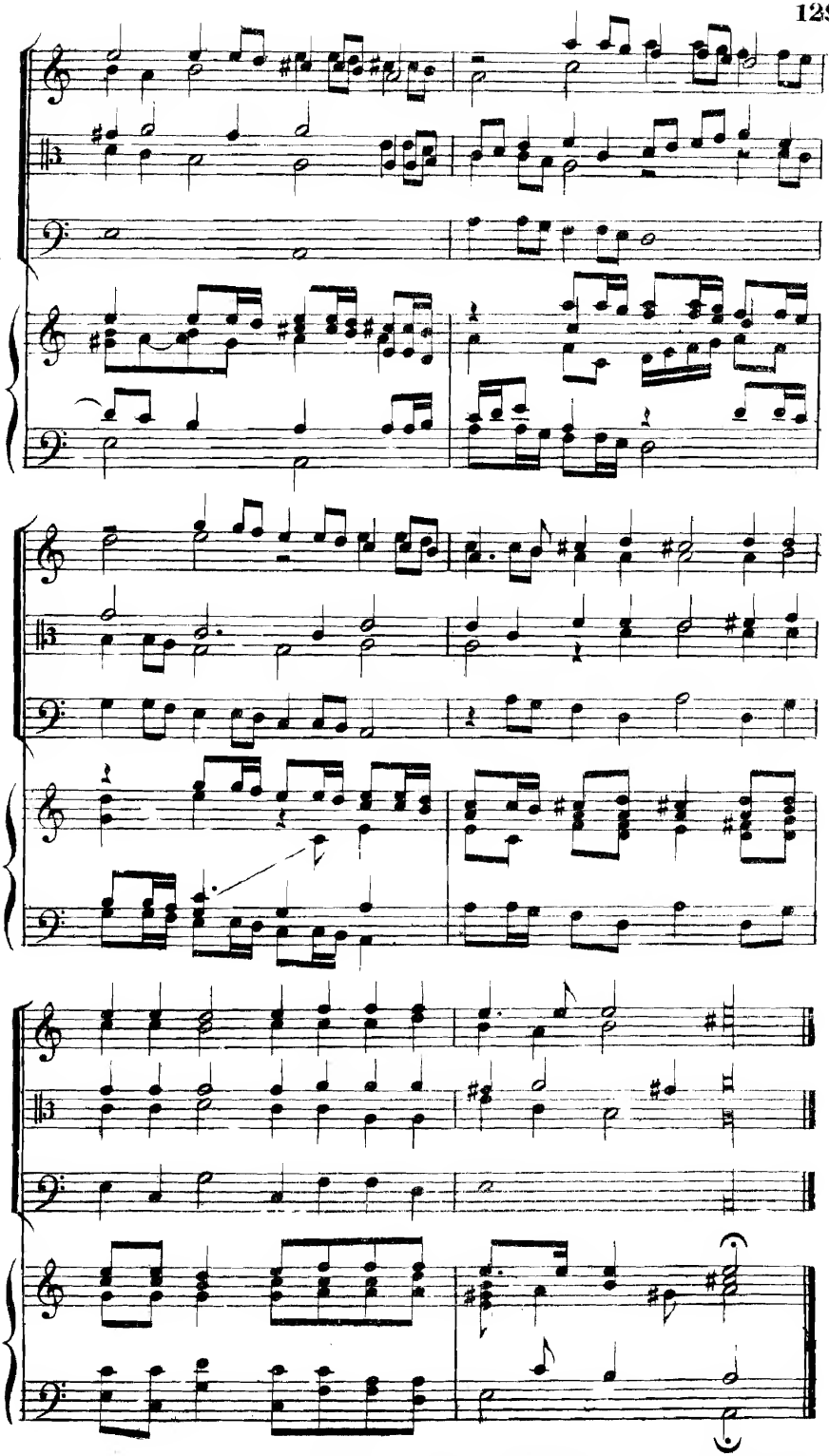


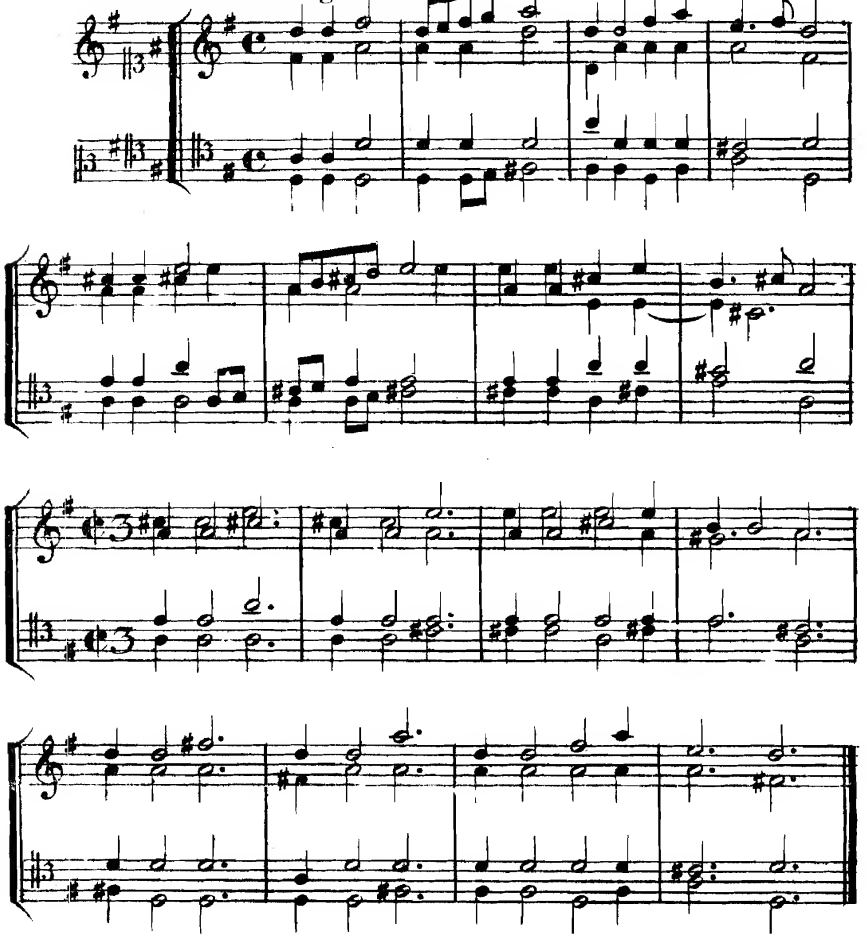


LVIII.

David Cramer.

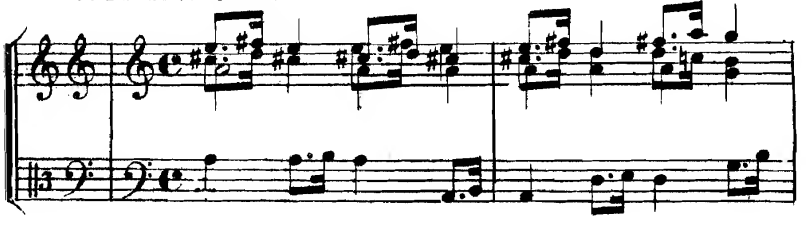
Allerhand Musicalische Stücke von Pavanen, Couranten etc. auff drey Discant Violinen und ein Violdgamba. Hamburg, Jacob Rebenlein. 1631. 4º (Stadtbibl. in Hamburg.)

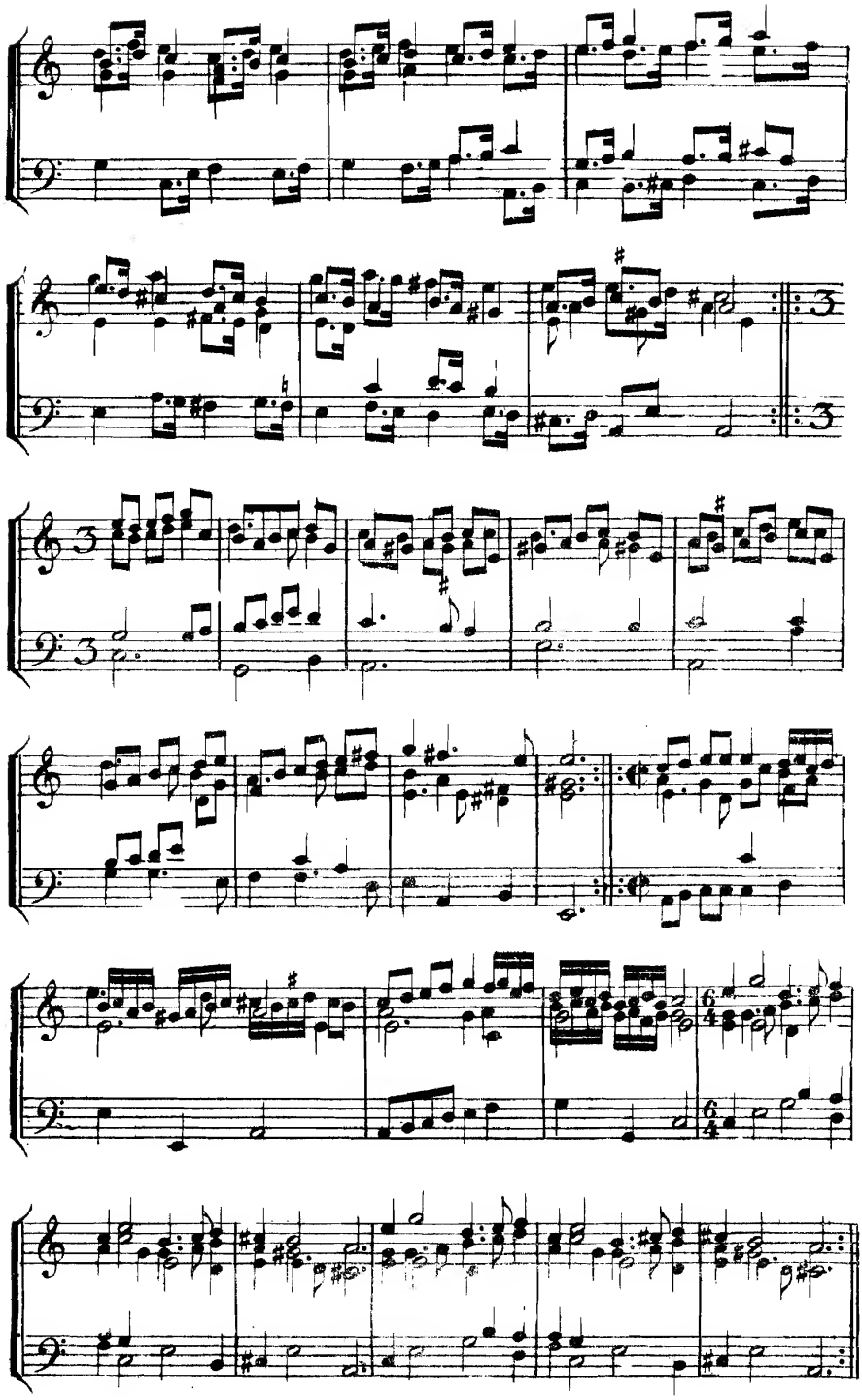
Herodis Ausszug. Nº 15.



LIX.

Avaritia. Nº 22.

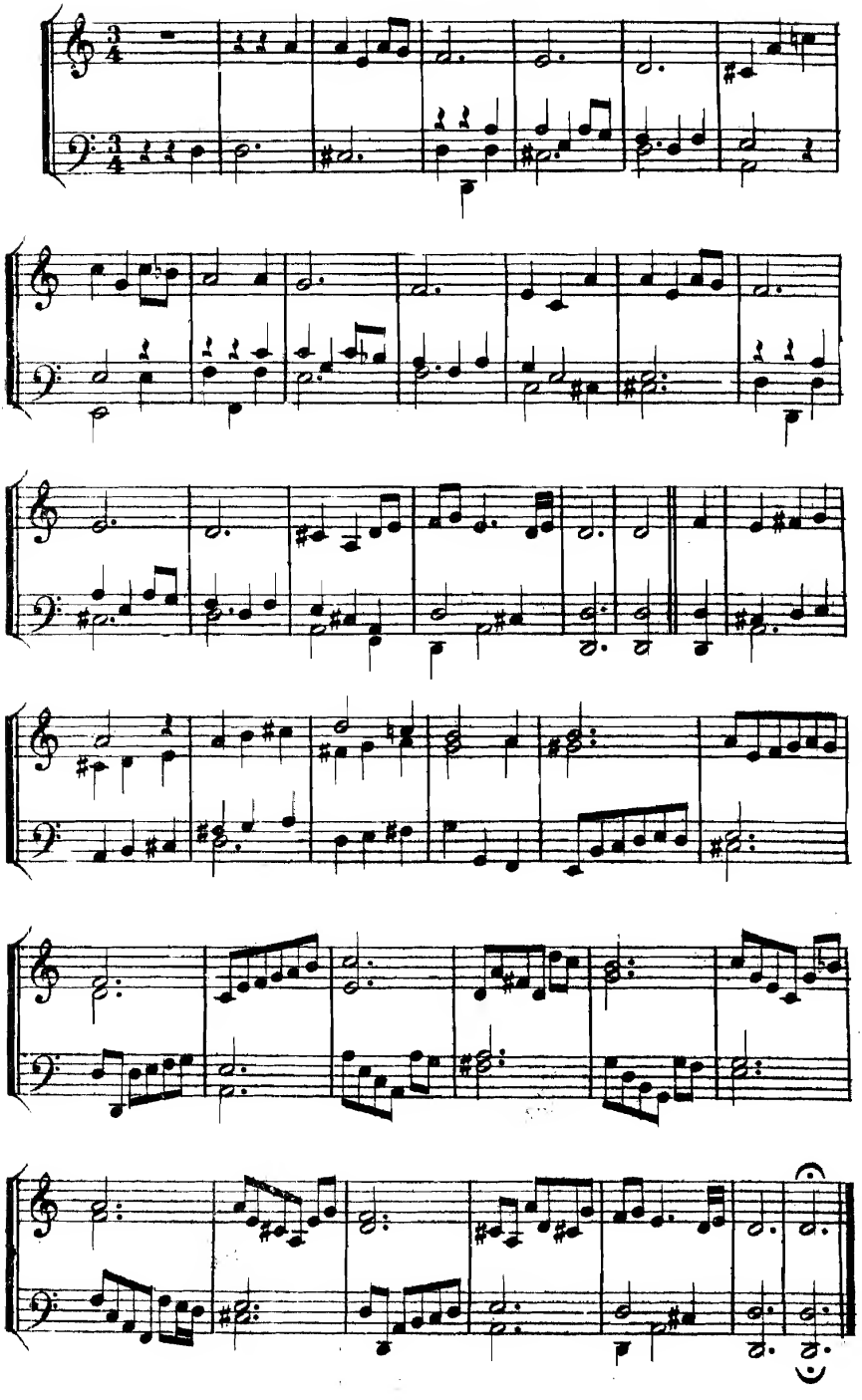




LX.

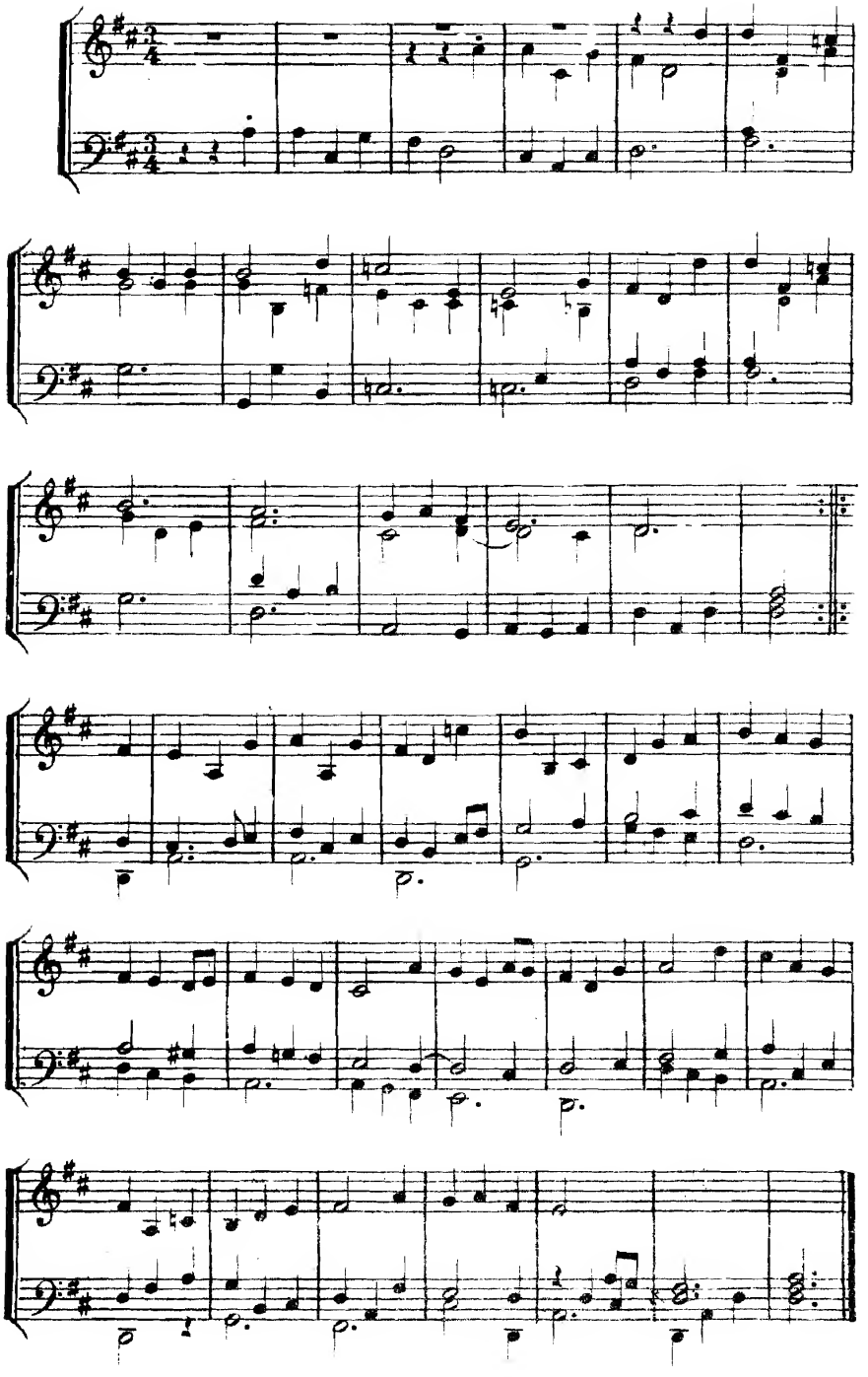
Courante von Chr. Michel. 1645.

(Bibliothek des Herrn Georg Becker in Lancy.)



LXI.

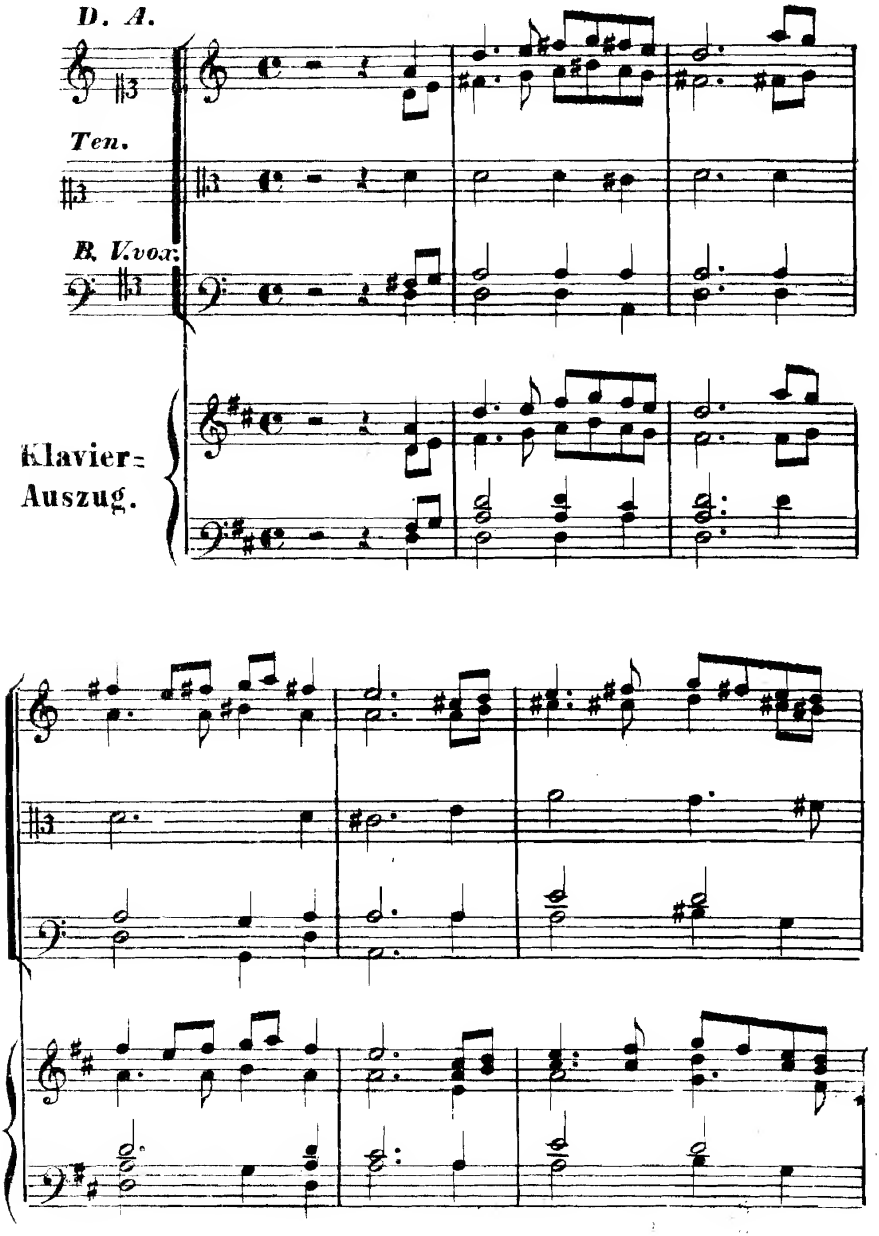
Courante von Ch. Michel. 1645.

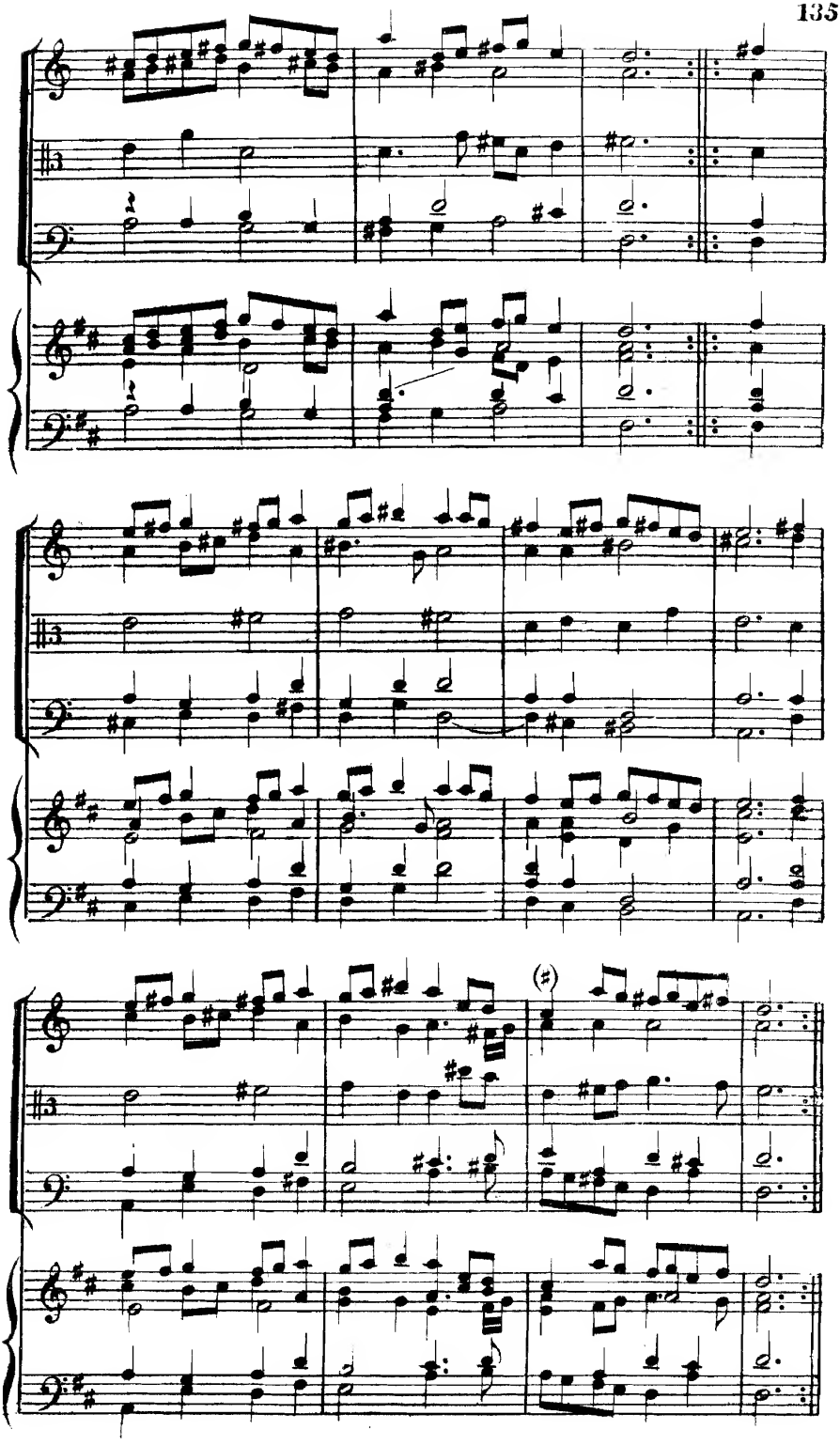


LXII.

Ein polnischer Aufzug.

(Von Turnier- und Ritterspielen No 6. Druckfragment aus dem Ende des 17. Jahrh. in gross fol. p. 79, 3. Buch. Antiquariat von Emanuel Mai in Berlin.)





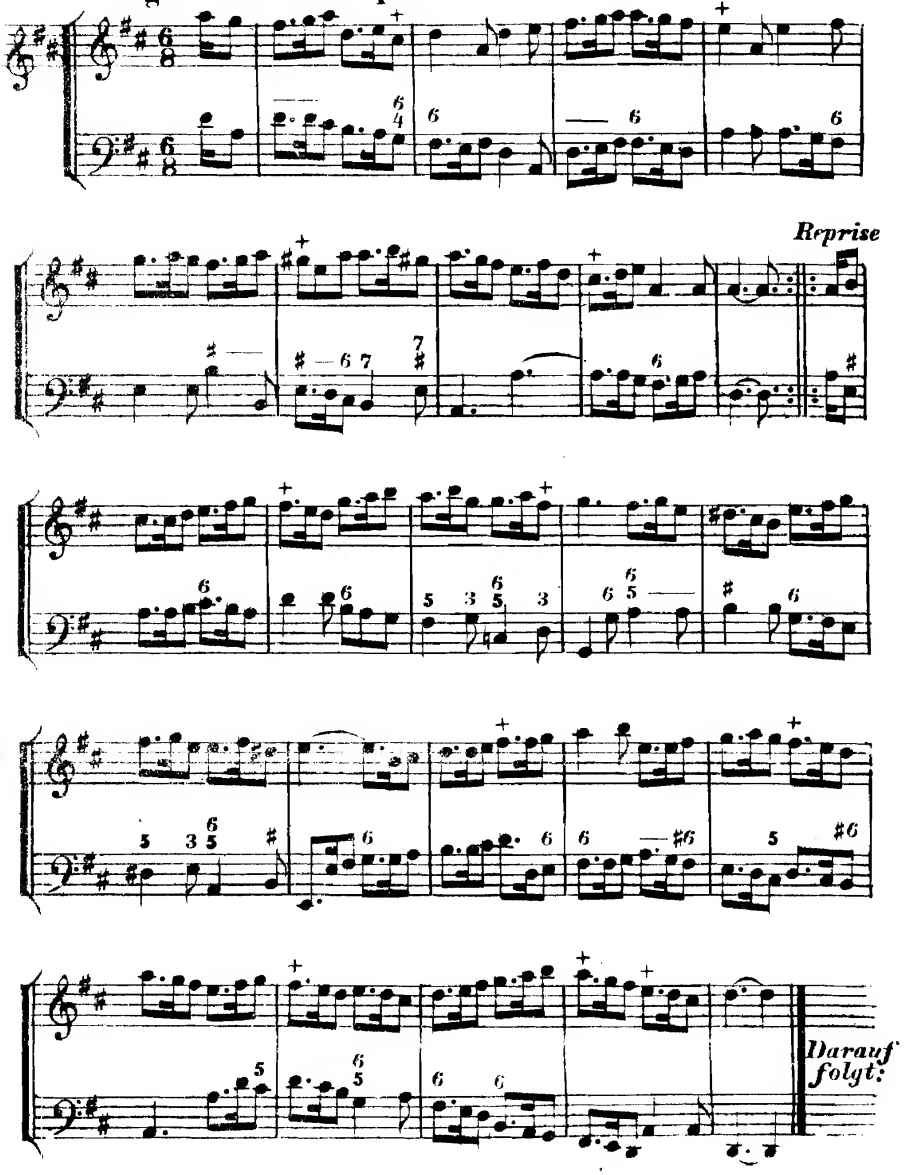
LXIII.

Jean Baptist de Lully.

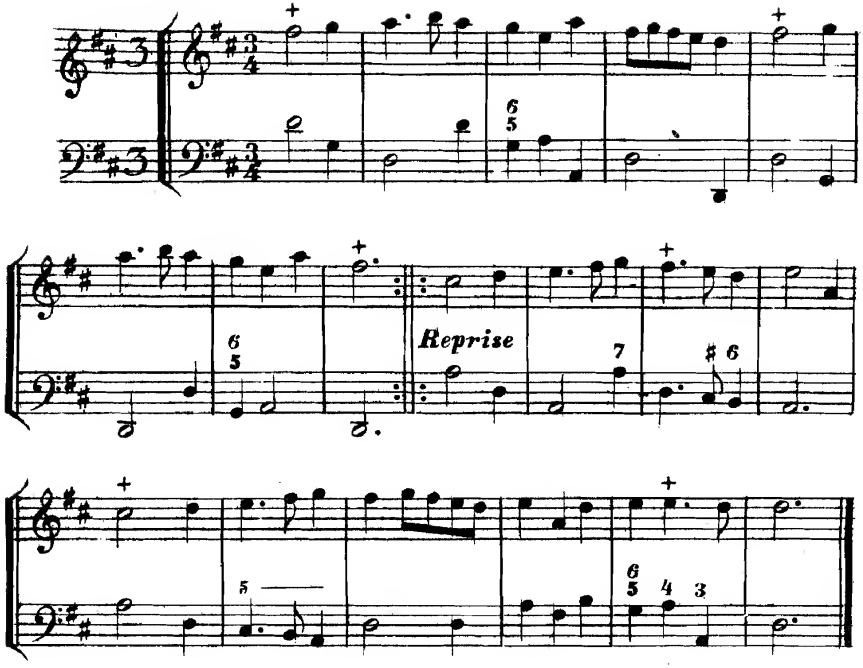
Persée. Tragedie mise en musique. 1. Ausg. 1682. 2. Ausg. Paris 1710. Partitur. (Letztere k. Bibl. Berlin.)

Roland. Tragedie mise en musique. 1. Ausg. 1685. 2. Ausg. 1709. 3. Ausg. Amsterdam 1711. Partitur. (Letztere k. Bibl. Berlin.)

Gigue aus Persée p. 190.



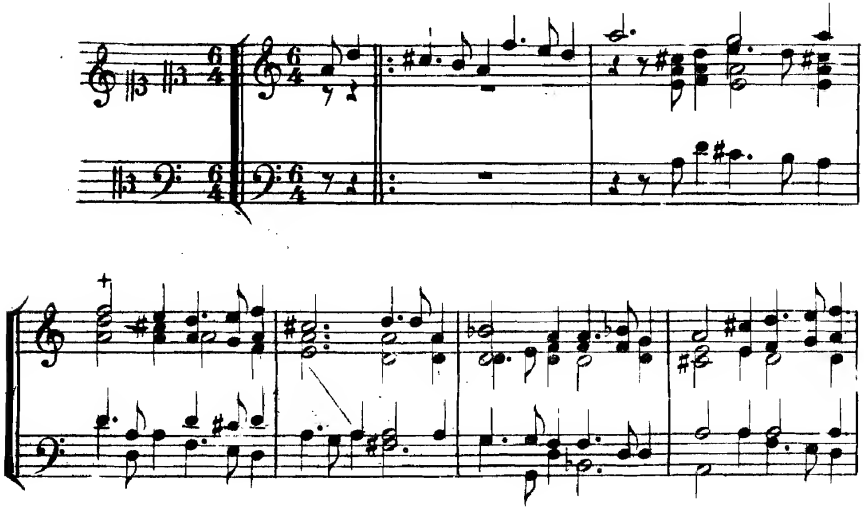
Menuett.

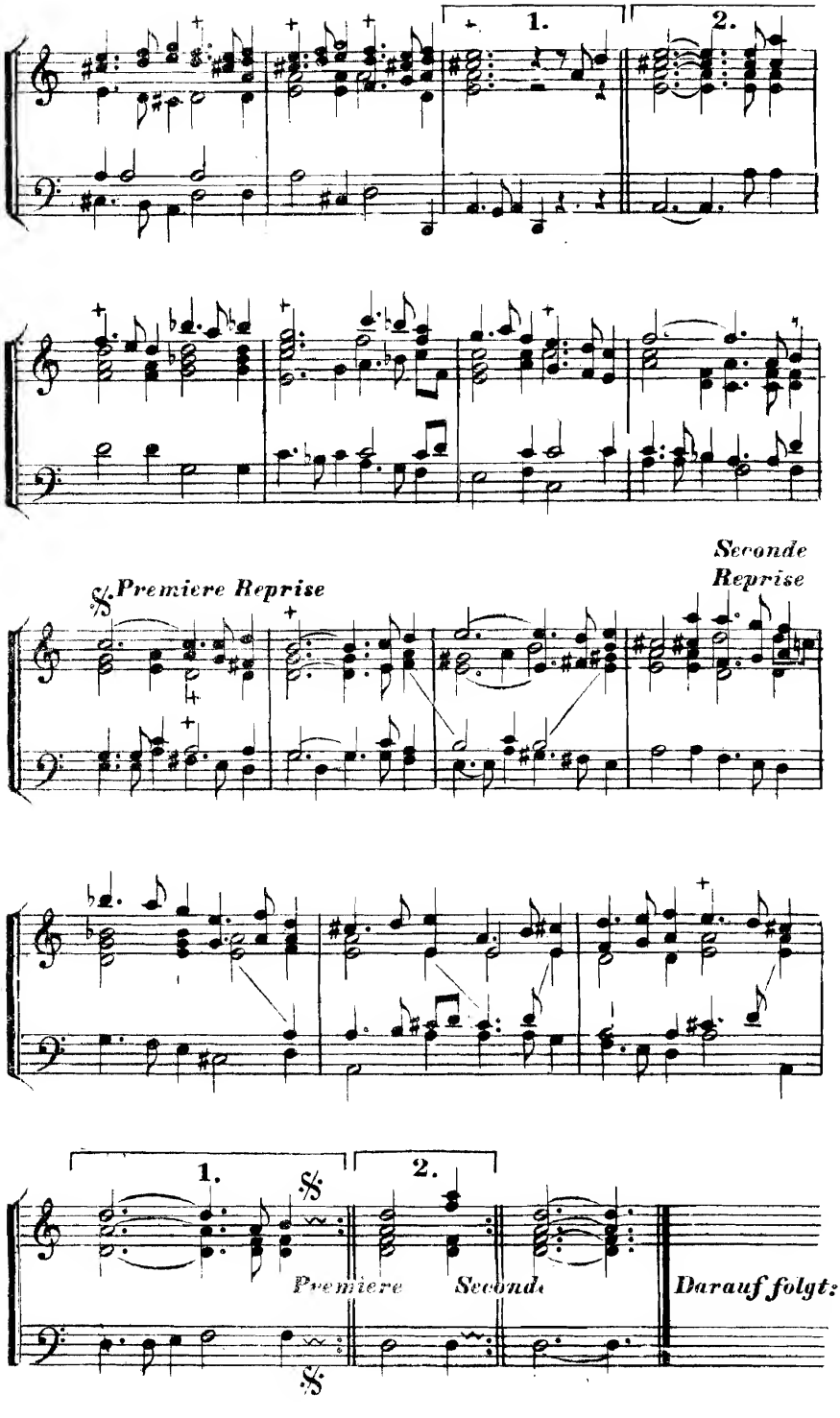


LXIV.

Gigue aus Roland p. 35.

Ueberschrieben: Les Genies et les Fées font un essay des Danses et des Chansons qu'ils veulent preparer.

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Premiere Reprise
Seconde Reprise
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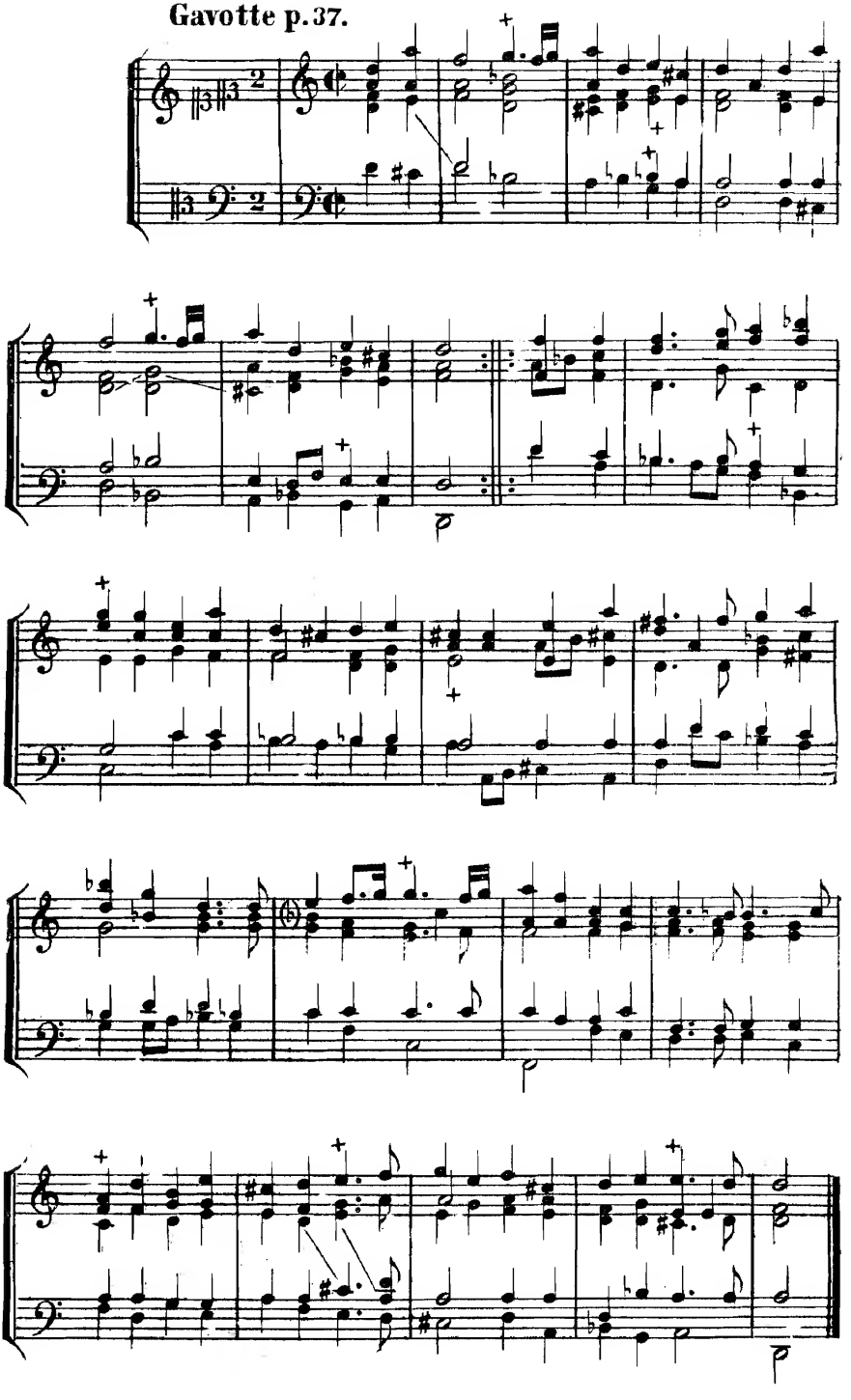
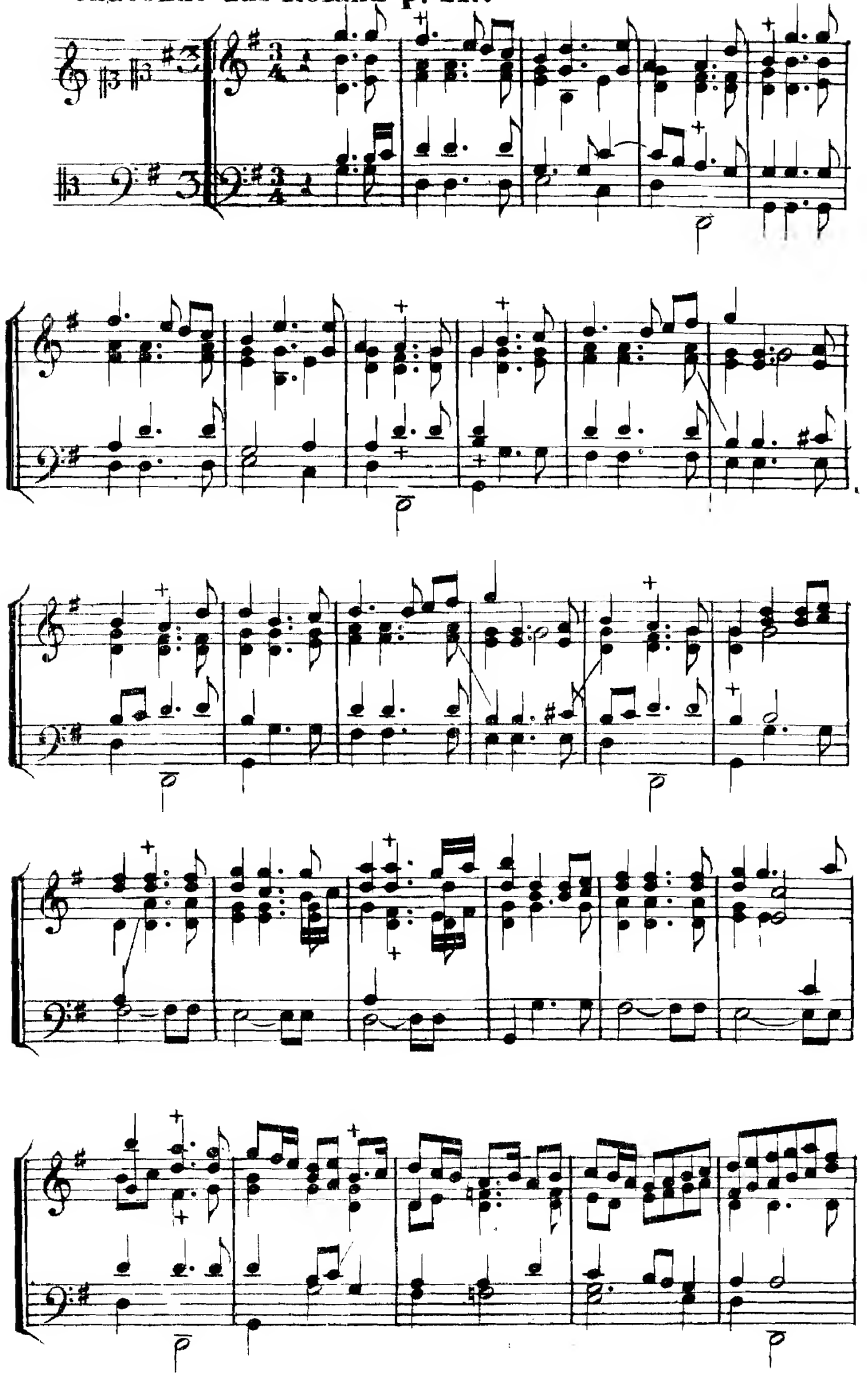
2.
Premiere
Seconde
Darauf folgt:

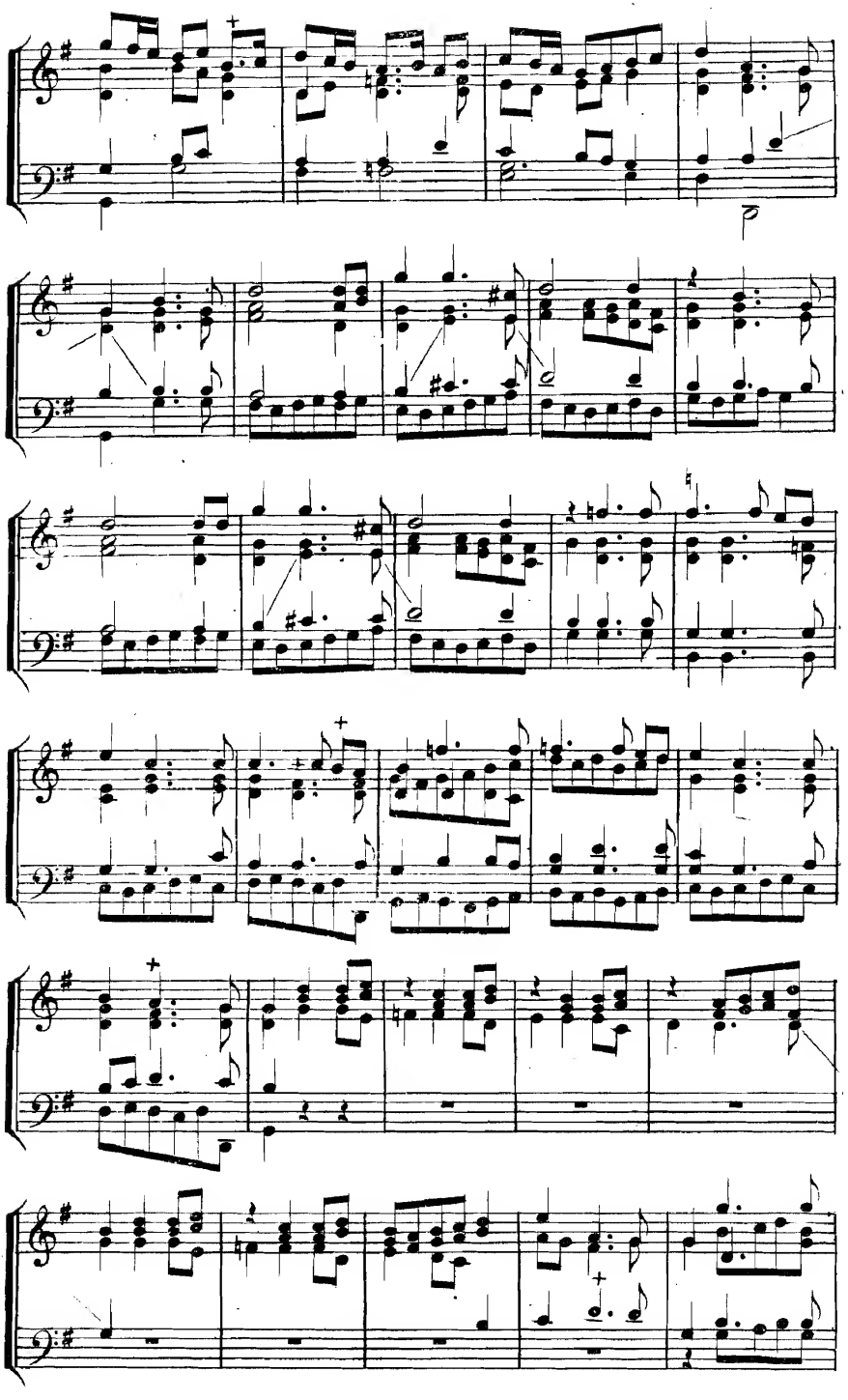
Gavotte p. 37.

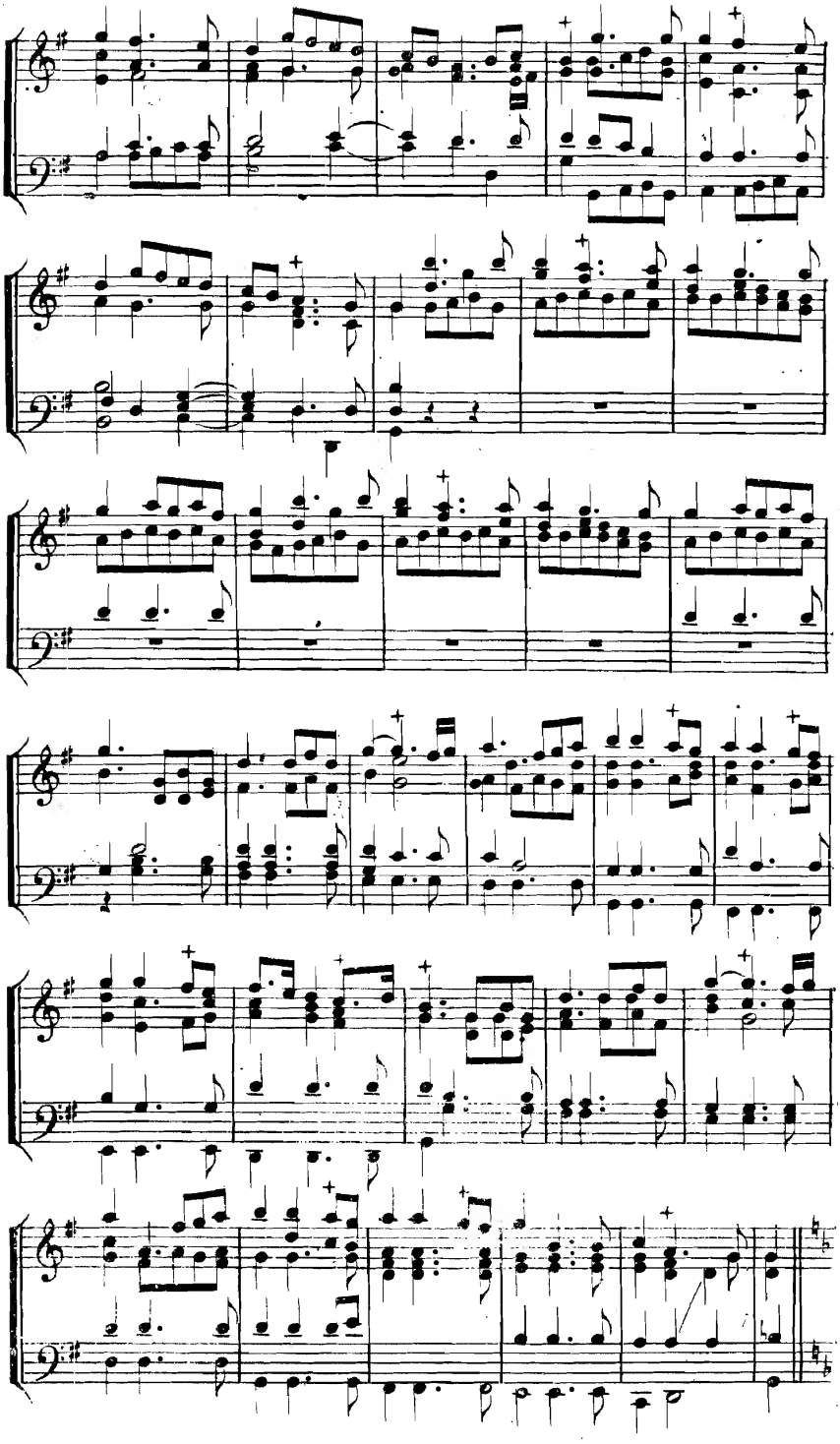


LXV.

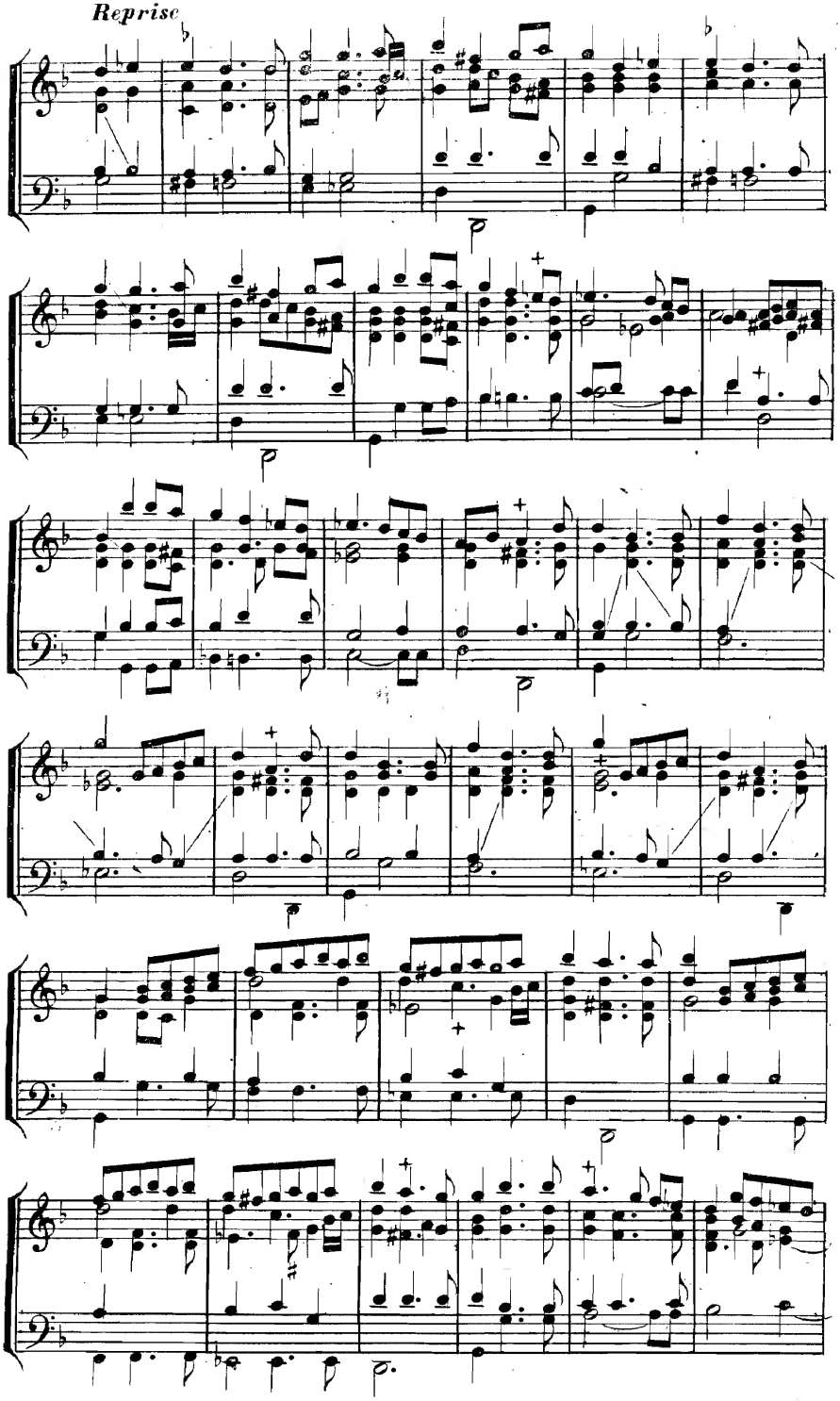
Chaconne aus Roland p. 217.

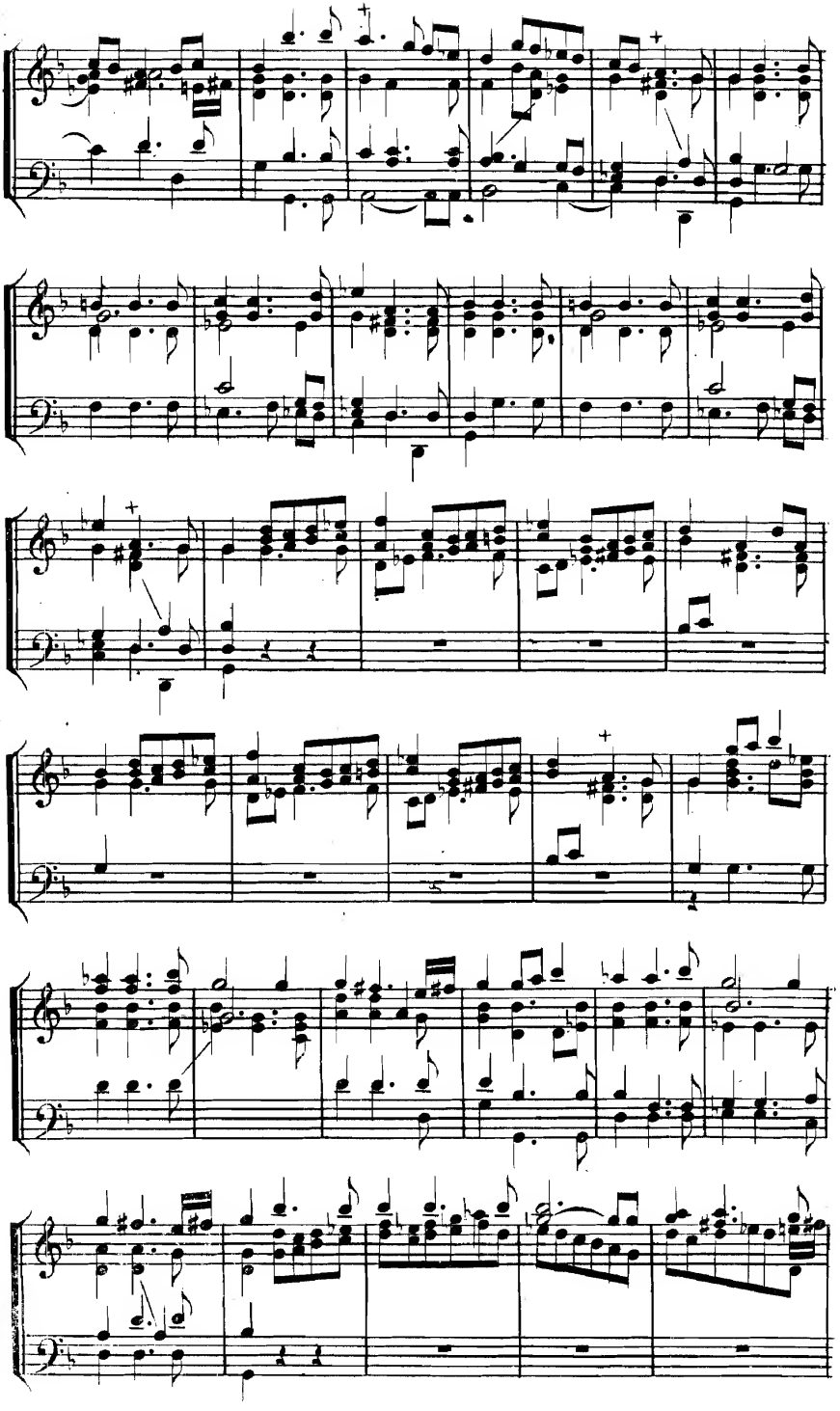


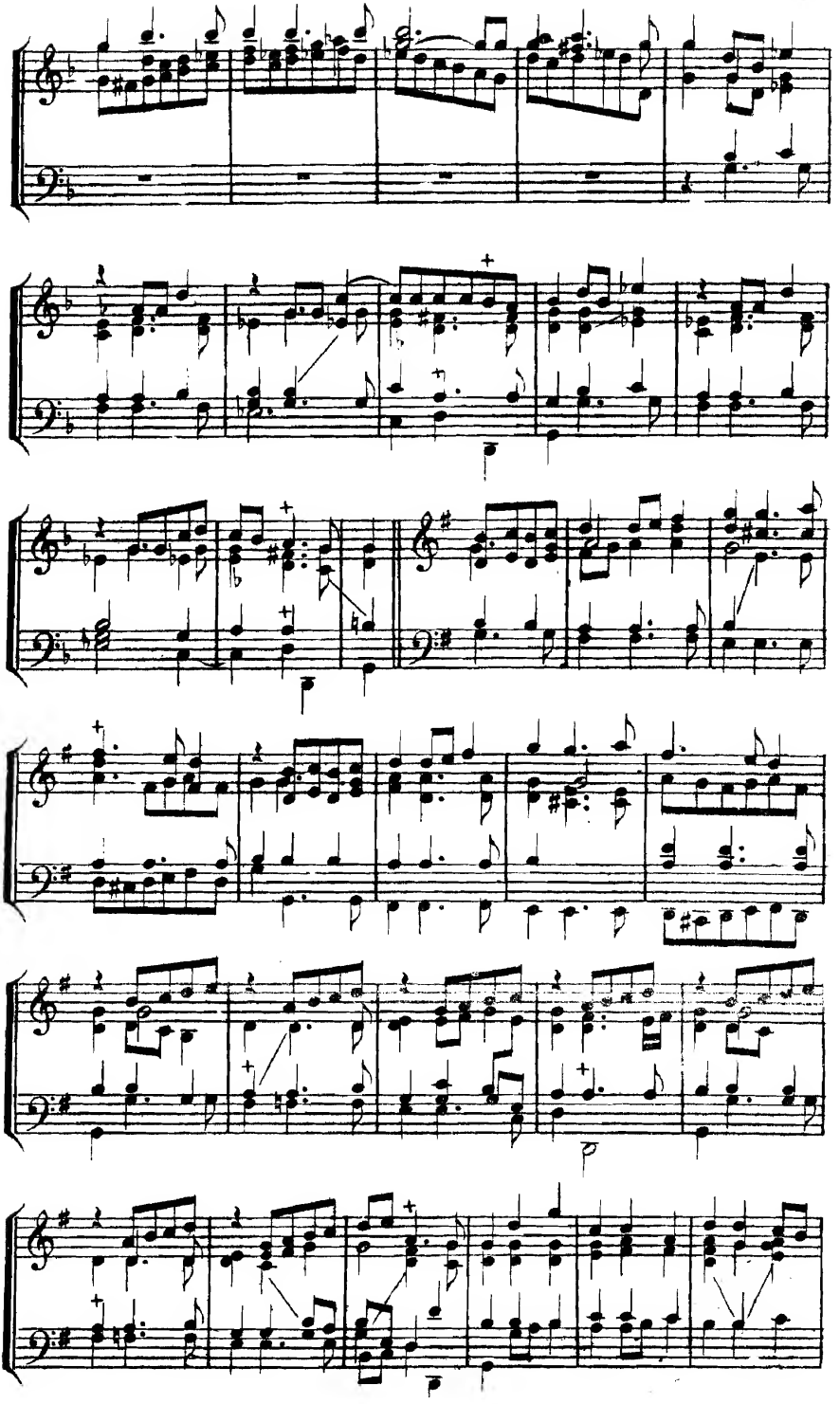


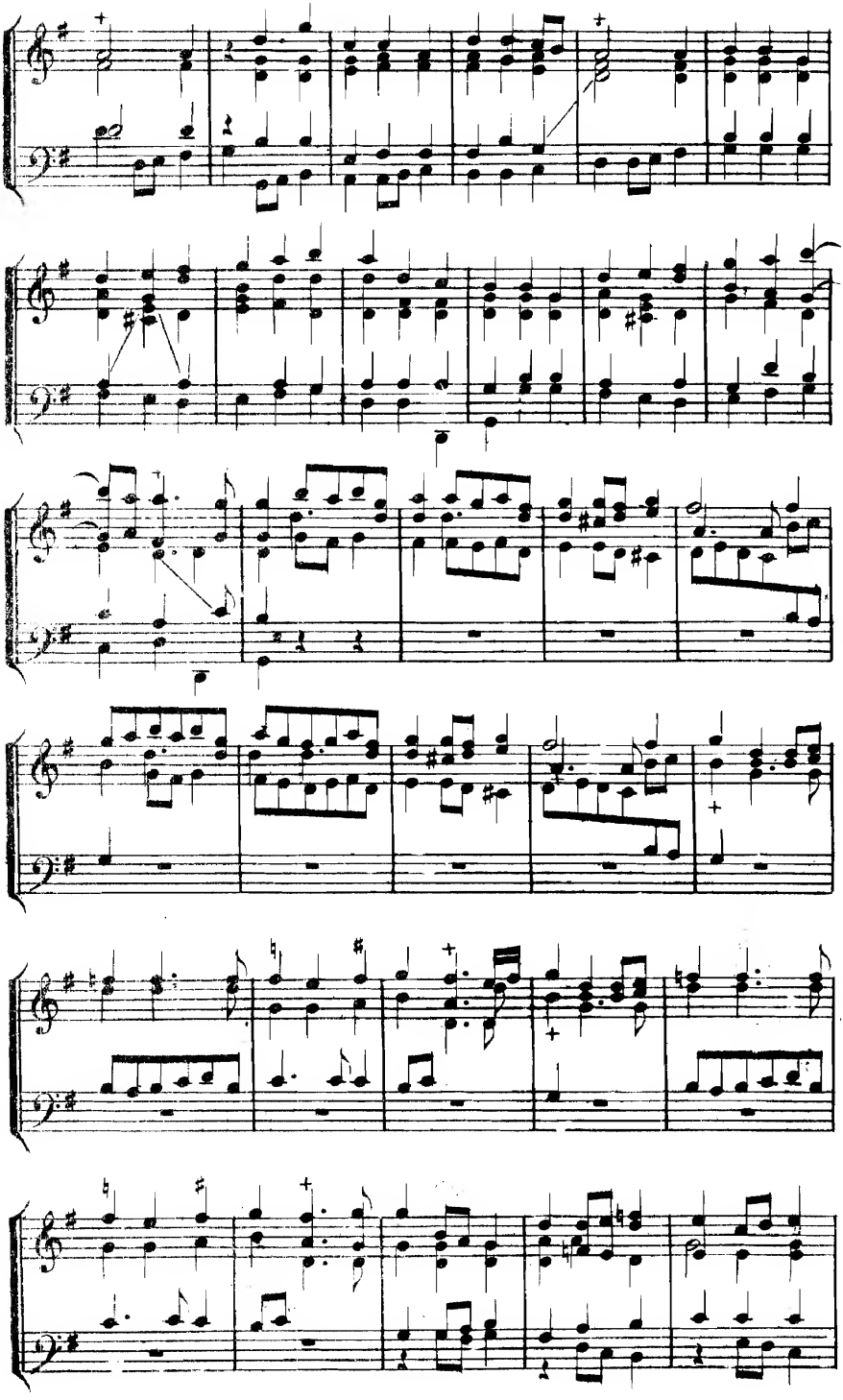


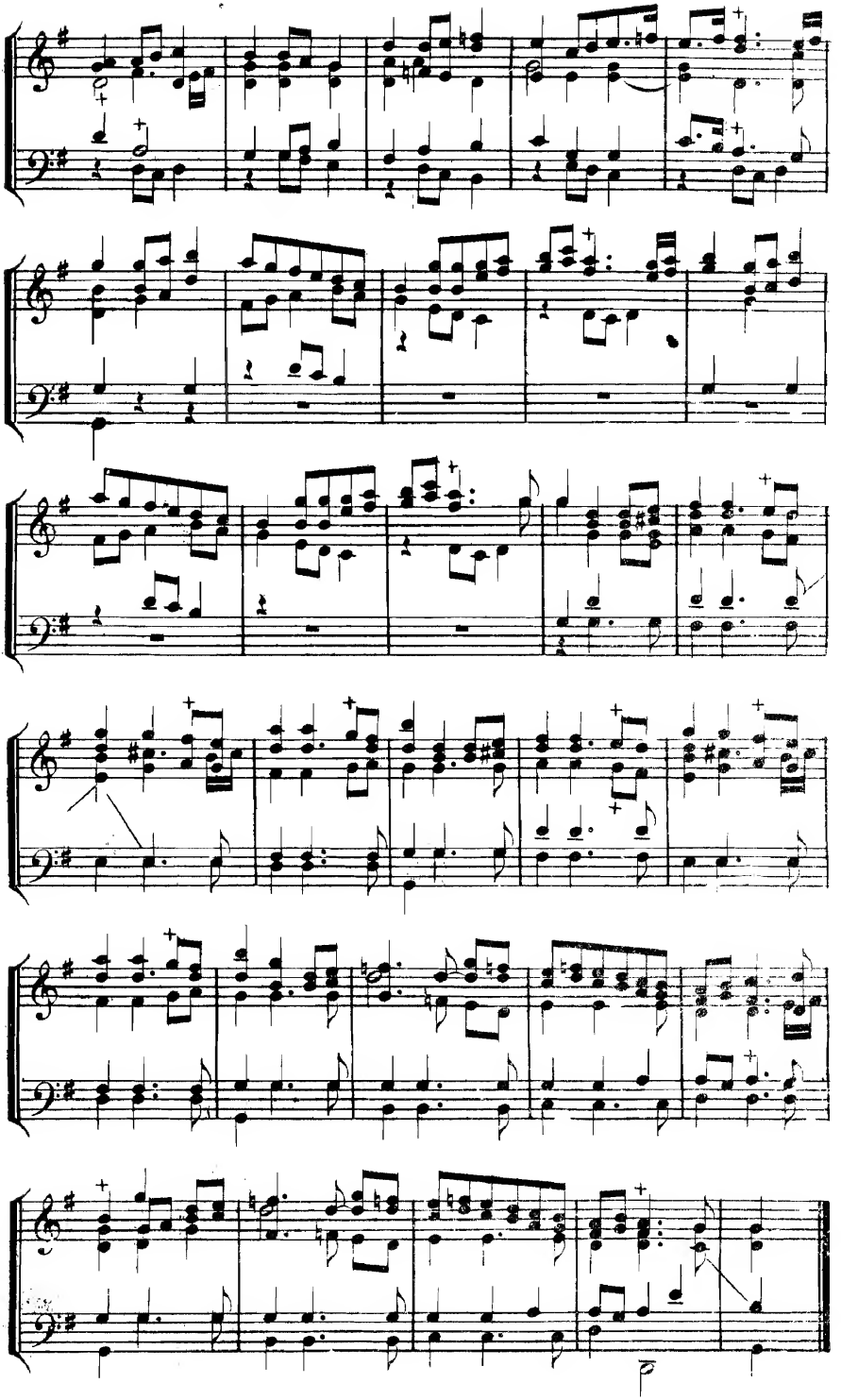
Reprise





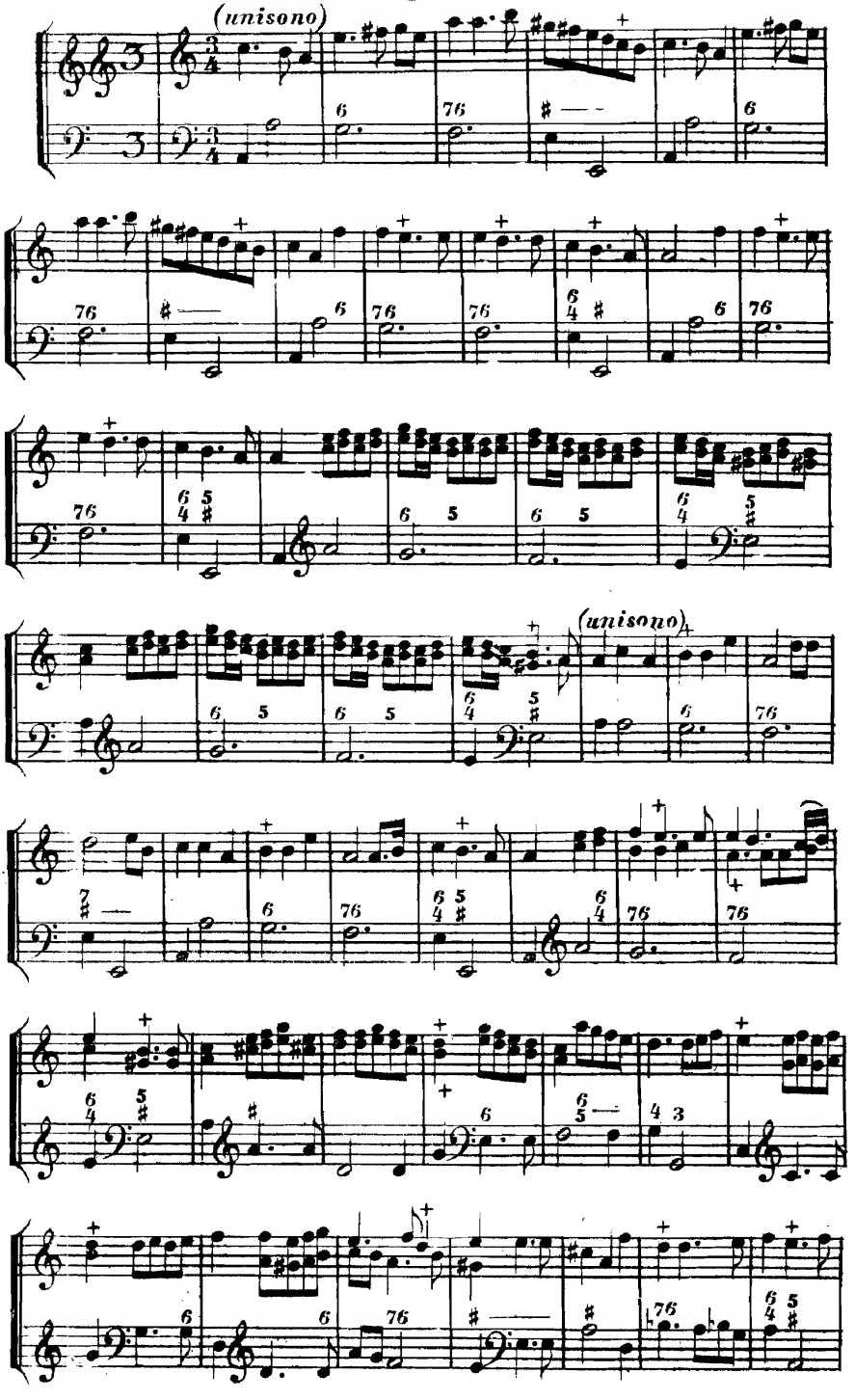


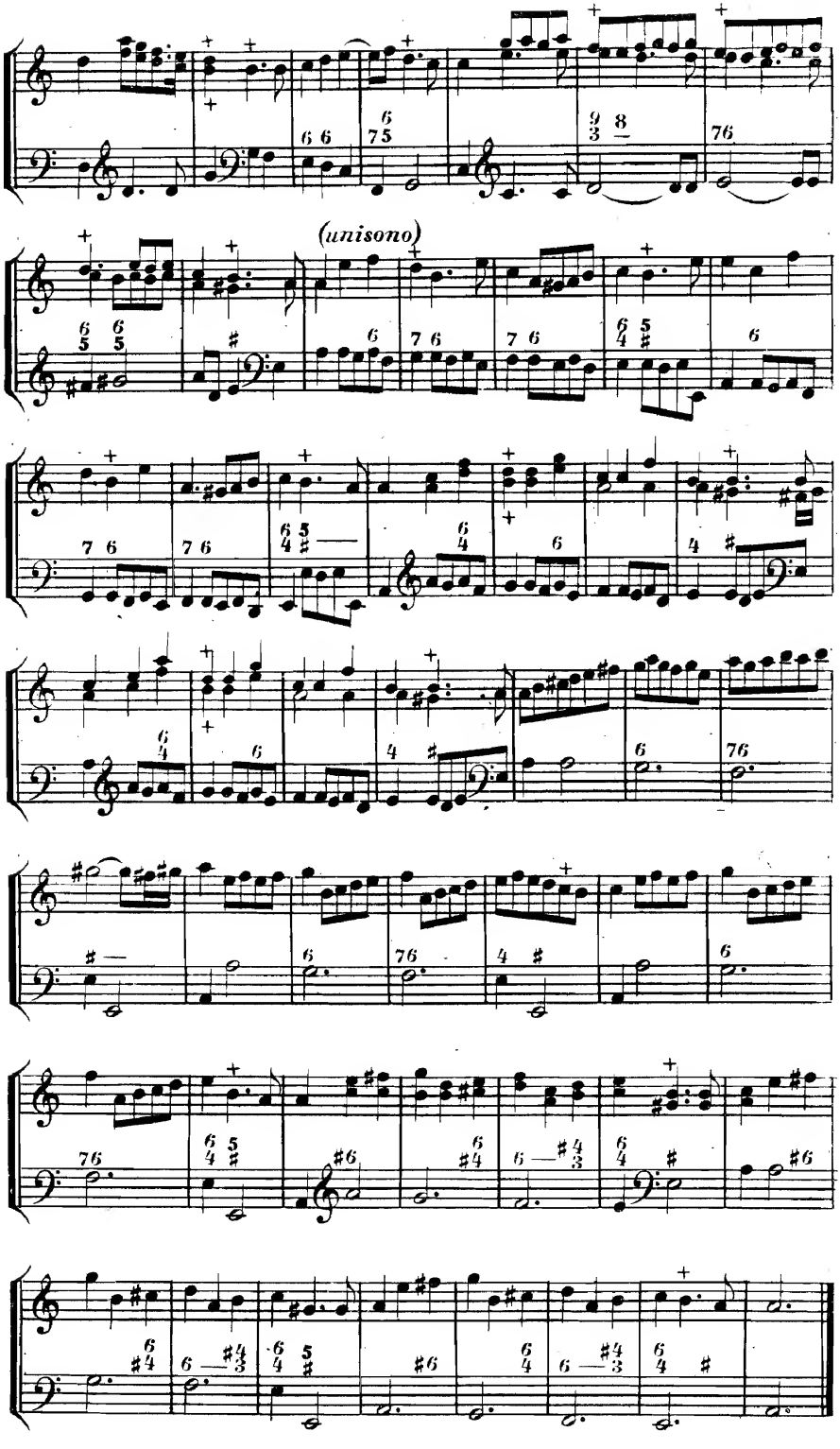




LXVI.

Passacaille aus Persée pag. 222.

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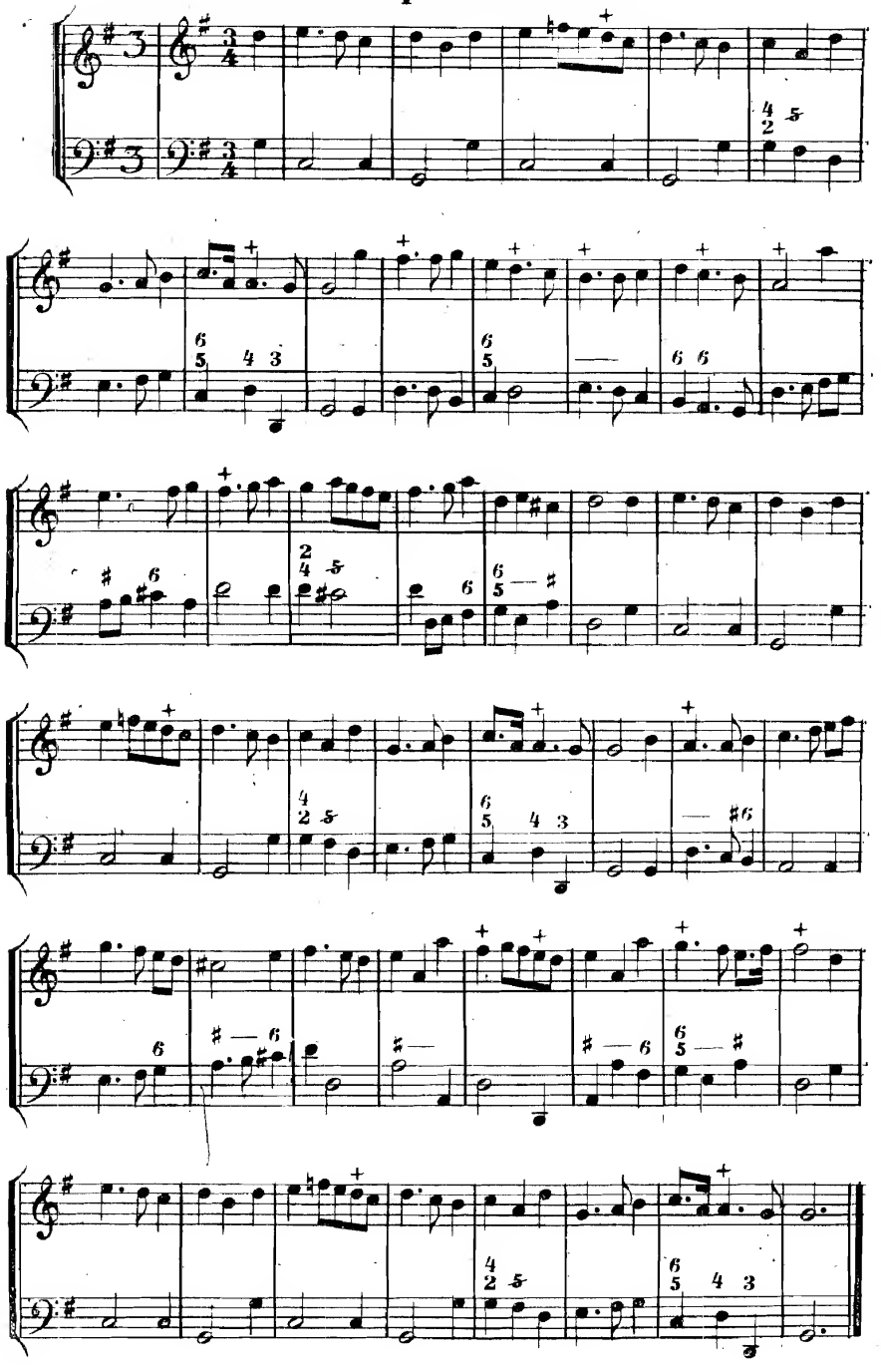
LXVII.

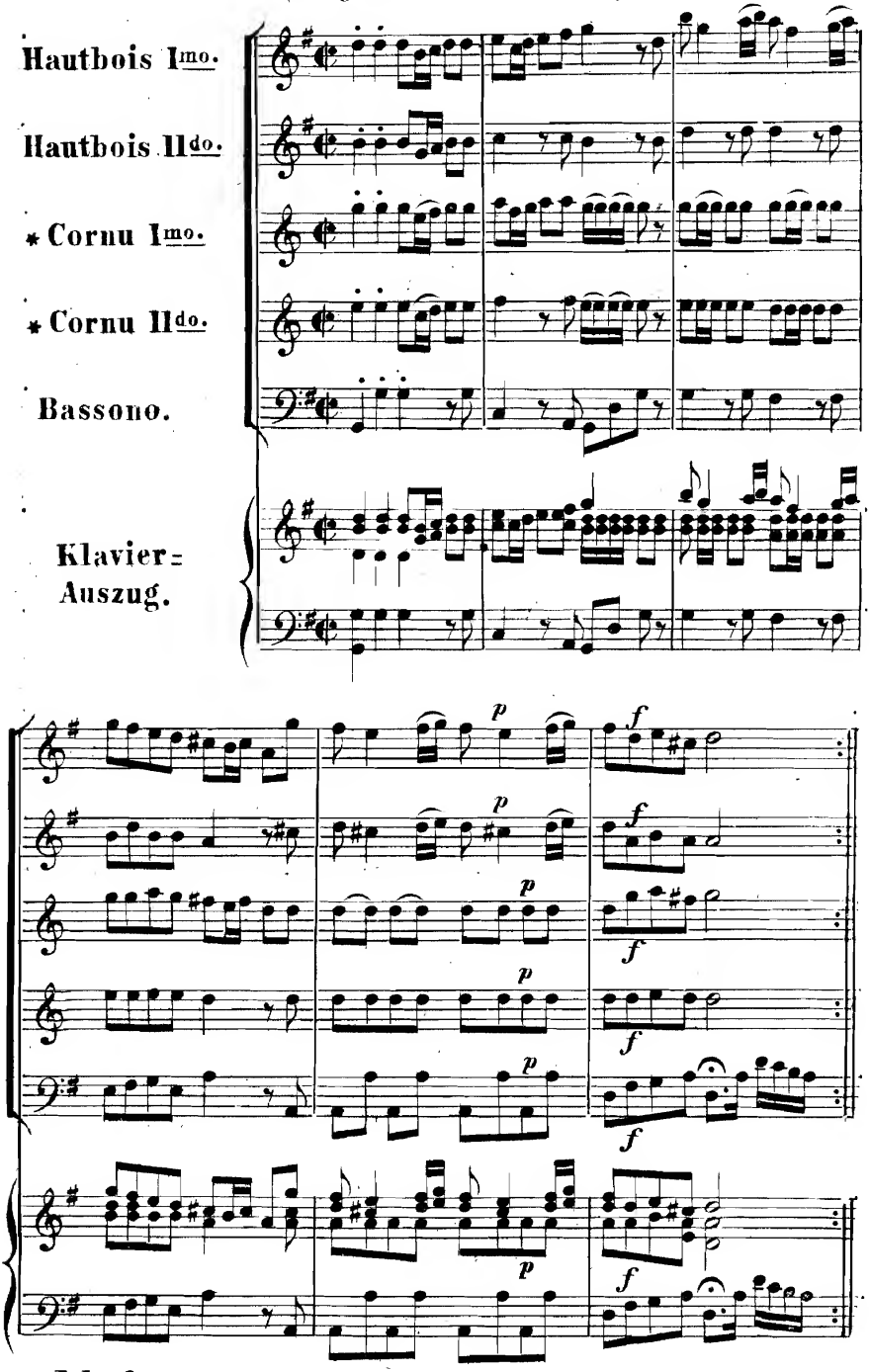
Rondeau aus Persée p. 63. Premier Air.



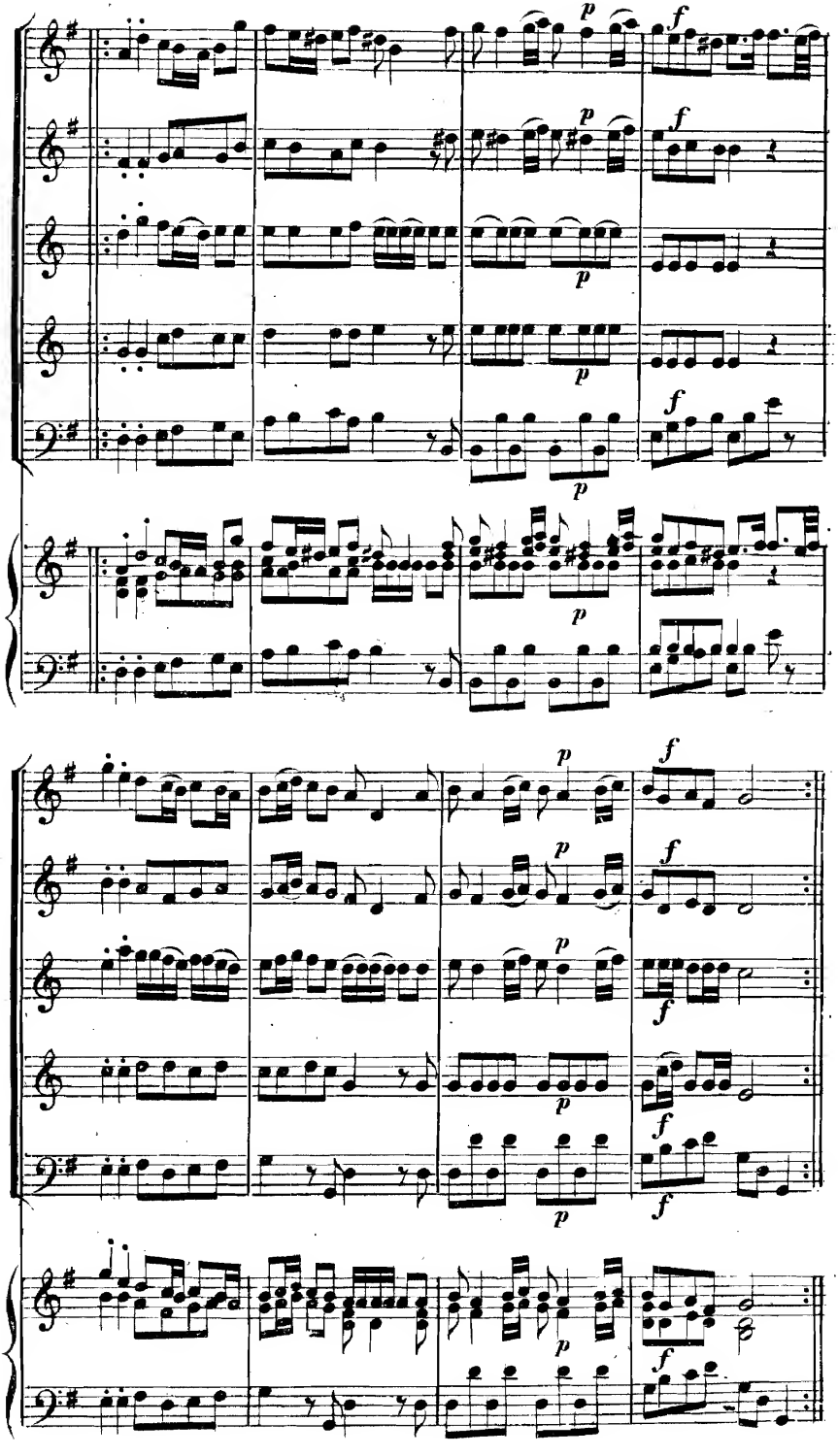
LXVIII.

Marsch eines sächsischen Dragonerregimentes vom Jahre 1729.

(Mitgetheilt von Otto Kade)



* *Jedenfalls Corno in G.*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